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Visual Arts Assessment in the Age of Educational Accountability

Abstract

Art teachers have, in some manner, always assessed student learning and progress. However, many art teachers do not have the training in assessment to be able to describe and defend their process, nor has there been research to support the effectiveness of how art teachers assess student learning. This study examines the ways six visual art teachers from five districts teaching in traditional public schools at the elementary, middle, and high school levels assess visual art. It demonstrates how they are using information gathered from assessments and whether their philosophies of art education influence their actions. Parents and administrators were also interviewed to gather their understanding of visual art assessment. I discuss changes in the way art teachers assess since accountability through Educator Effectiveness (CDE, 2015a) has become a focus of education and what these findings mean to art education in general.

This is a qualitative study in the arts-based method of educational connoisseurship and criticism (Eisner, 1998b, 2002b, 2005). I interviewed and observed the teachers in their classrooms from the introduction to the completion of a work of art with their students. I report findings from each school in descriptive vignettes organized around Eisner's ecology of schooling (Eisner 1998b, 2002a). From these I have identified themes, commonalities, and areas of divergence that present a way for art teachers to describe and justify how, what, and why they assess student learning and provide insight into the world of visual art assessment in the age of educational accountability.

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VISUAL ARTS ASSESSMENT IN THE AGE OF EDUCATIONAL
ACCOUNTABILITY

A Dissertation

Presented to

The Faculty of the Morgridge College of Education

University of Denver

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Philosophy

by

Donna Jackson Goodwin

November 2015

Advisor: Dr. P. Bruce Uhrmacher

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Art teachers have, in some manner, always assessed student learning and progress. However, many art teachers do not have the training in assessment to be able to describe and defend their process, nor has there been research to support the effectiveness of how art teachers assess student learning. This study examines the ways six visual art teachers from five districts teaching in traditional public schools at the elementary, middle, and high school levels assess visual art. It demonstrates how they are using information gathered from assessments and whether their philosophies of art education influence their actions. Parents and administrators were also interviewed to gather their understanding of visual art assessment. I discuss changes in the way art teachers assess since accountability through Educator Effectiveness (CDE, 2015a) has become a focus of education and what these findings mean to art education in general.

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Chapter One: Introduction and Overview

Not everything that matters can be measured, and not everything that is measured matters. (Eisner, 2002, p. 178)

It's not our job as art teachers to assess student artwork. That sounds shocking, I know, but if you reflect on it for a moment, you'll see that this statement is quite obviously true. It is our job as art teachers to assess student learning. (Gude, in Sweeney, 2014, p. 11)

Oftentimes what is known can limit the possibility of what is not, and it requires creative practice to see things from a new perspective. (Sullivan and Miller, 2013, p. 3)

Scenes from the Art Room

A six-year-old boy sits at the art room table tightly holding a crayon. His brow is furrowed, not in frustration, but in absolute concentration as he applies the last touches of darkly pressed crayon on the piece of white construction paper in front of him. His art teacher remembers the beginning of the year when he was afraid to draw because he wanted it to "look right." If the teacher didn't draw it for him first, he wouldn't try. But now he is swinging his feet in the chair and deeply involved in his creation. He suddenly slams his hand on the table with an open palm. Somewhat alarmed, the teacher walks closer to his location. He looks up at her with a glowing smile and a slight tilt to his head for emphasis as he says, "I *am* an aw-tist!"

A student teacher walks into her new mentor teacher's office at the back of the art room ready to learn to teach art. She notices a framed piece of child's art hanging behind the desk. It is a collage explosion of values in tints and shades of gray. The torn pieces of painted paper are arranged abstractly, or perhaps randomly; it is hard to tell without a conversation with the artist. The composition is pleasing in design. The student teacher is immediately drawn to the work and tells the art teacher so. The mentor smiles fondly and looks up at the work. "Yes, I've always loved it too," she says, "too bad he failed."

A middle school art teacher sits alone in his art classroom looking over a stack of completed artwork. He sighs as he flips through the papers with one hand and rests the side of his head on the other. He has to collect data to show his effectiveness as a teacher. How do you measure growth in art? What is expected growth? What does higher than expected growth look like? Where are the benchmarks for comparison? He loves teaching art, but a large part of his teacher evaluation is based on accountability measures that should show student progress and he doesn't know how to prove that. His administration doesn't either.

Rationale: The Complicated Issue of Art Assessment

Each of the quotes and stories above are illustrations of the impetus behind this research study. The determination of how and what a student is learning has always been an important component of education (Sabol, 2013), including in the art classroom. It has been said that it is impossible to teach anything without perceiving how that lesson has been received (Eisner, 2002a). That perception is a form of assessment and it happens in every lesson, every day. However, art assessment continues to remain a controversial (Rayment, 2007) and sometimes mysterious concern. The research studies and journal

articles reviewed for this study show a difference in ideas about arts education and the purpose of assessment. Added to this is a lack of research that empirically shows what works and what does not work in terms of assessing the arts. Regardless of beliefs about assessments, new accountability measures in American public educational reform make understanding how to effectively assess student learning, including in the art room, more important now than ever.

The relationship between visual art and assessment has been described as “awkward if not overtly hostile” (Soep, 2004, p. 579). Views on assessments can be as unique as the art teachers who create and use them. There are some who argue that art assessments are not only unnecessary (Lowenfeld & Brittain, 1975; Bensur, 2002; Rayment, 2007; Andrade, Hefferen, & Palma, 2014) but are counter intuitive to the creative process. Taylor (2014) declares art to be about creative problem solving, invention, personal expression, and unique responses and questions how it is even possible to assess such characteristics that are subjective and individual in nature. However, others argue that assessment should be an accepted, on-going part of the instructional process (Armstrong, 1994; Beattie, 1997).

A line of thought is that assessment should be based on goals that provide evidence of the rigor of an art curriculum (Stewart & Walker, 2005). Art assessment seen this way goes beyond the art teacher’s hunch or opinion (Armstrong, 1994) on how a student is progressing but is based on objective performance. Yet others propose that assessment could be centered on creativity (Jaquith, 2011; Brookhart, 2013) or in working through a process of studio habits (Hetland, Winner, Veenema, & Sheridan, 2013; Hetland, 2012, 2013). Many view assessment, particularly in the form of

constructive feedback, as a powerful teaching tool that not only documents student learning but can promote it as well (Andrade, Hefferen, & Plama, 2014; Hattie & Timperley, 2007; Andrade & Cizek, 2010).

Assessment and evaluation in education reform. The debate about art assessments must move beyond being a matter of philosophy (Madeja, 2013). The current educational initiative called Race to the Top (RTTT) emphasizes accountability in all content areas of education, including those traditionally not associated with wide scale, norm-referenced, standardized tests (US Department of Education, 2013) such as the arts. Educators in states that have received RTTT funding, and others, are looking for ways to assess learning that are familiar in terms of standardization and scientific measures of quantitative statistical reliability, validity, and fairness (Colorado Department of Education, 2013; Aguilar & Richerme, 2014; Cohen, 2015). However, tests often associated with such standardization fail to explore the most significant kinds of learning taking place in the arts classroom (Eisner, 2002a; Rayment, 2007; Sabol, 2013; Jaquith & Hathaway, 2013). While studies in this area are being done (Brewer, 2011; Brookhart, 2013; Lutz, 2014), few are widely available and there is a shortage of high-quality arts assessment resources on which to rely (Herpin, Washington, & Li, 2012).

Assessment and Evaluation, a Definition of Terms

“Assessment is the process of gathering evidence of student learning to inform instructional decisions” (Stiggins, 2008, p. 5). Done correctly, assessment not only documents learning but can actually promote learning (Andrade, et al., 2014; Heritage & Heritage, 2013; Andrade & Cizek, 2010; Beattie, 1997). Although the terms assessment and evaluation are frequently used interchangeably, (Abeles, 2010; Peterson, 2014) they

are not in this study. Eisner defines the term evaluation (2002a) as the determination of the effectiveness of or the “appraisal of a program” (p. 178) and not the learning of an individual student. It is acknowledged that other content areas may use the term differently. This study is concerned with assessment of student learning in the visual arts and its implications to teacher effectiveness in practice in relation to teacher evaluation. Evaluation in this study is considered in terms of evidence of what one values and the importance once places upon particular things, concepts, or ideas (Eisner, 1998b, 2002a) and not overall program effectiveness.

General types of assessment. Formative assessment happens in the moment of learning and doing. It does not involve a particular assessment tool and can be evidenced in any number of ways that meets the needs of student learning. Formative assessment can be formal such as a written test or assignment, but more commonly it is informal (Chappuis, Stiggins, Chappuis, & Arter, 2012). Teachers trained and informed in the area of instruction are able to identify indicators of progress and in some cases the factors that precipitate them. This type of teacher judgment in the progress of learning is formative assessment (Heritage & Heritage, 2013). It is feedback for students and a teacher as to the current state of understanding a concept (Erickson, 2007) and is usually not associated with a grade. The teacher and the student can use this datum to immediately inform the direction of learning during its course (p.176).

Interim assessment is sometimes also called benchmark assessment and is used to determine learning progress at a certain point in time, usually midway before a final or summative assessment (Chappuis, et al., 2012). It is more formal and usually involves a written test or some other documentation of learning. Results for interim testing allow the

teacher to see where a student is in their progress and make adjustments as needed in instruction before final summative assessment which usually results in a grade.

Summative assessment provides evidence of student achievement at the end of a learning session or term. Summative assessment is evaluative in nature as it establishes a means to determine if the student learned what is expected (Stiggins, 2008; Chappuis et al., 2012) and is typically associated with testing and judgment (Eisner, 2002; Erickson, 2007). This makes it the most controversial type of assessment in the visual arts; however it is what is called for to show evidence of student growth for teacher evaluation purposes. Heritage and Heritage (2013) state that the “dominance of summative testing as an evaluative tool has led to the devaluation of teachers’ discretionary judgments relative to professional psychometrics” (p.176).

Psychometrical Concerns

Psychometrics is the study of measurement of the behavioral and social sciences (Torpey, 2011). Three main areas of concern regarding assessment are validity, reliability, and fairness. A valid assessment provides results that are useful for the intended purpose of the assessment (Armstrong, 1994; Beattie, 1997; Stiggins, 2008). Reliability in terms of assessment means that results are consistent regardless of differences in the administration of the test (Armstrong, 1994; Beattie, 1997; Stiggins, 2008). Finally, fairness refers to the assessment and situation surrounding the assessment being unbiased (Armstrong, 1994; Chappuis et al., 2012) and based on equal opportunity to achieve optimum and true indications of learning.

It is the presence of these criteria that make an assessment psychometrically and technically sound. While it is the gold standard of assessment, it is difficult to pinpoint

these criteria in the types of assessments art teachers may be using most extensively. Art teachers are challenged with balancing the need to meet arts learning objectives while also supporting open-ended, creative production of art work. Frequently upper level administrators in schools prescribe the manner in which all assessment should be conducted (Robinson, 2015) and in ways that seem out of line with arts learning. There is a need for assessment models that are not overly rigid and limiting to teacher and student creativity (Sweeny, 2014) that still “yield ample data for demonstrating what art students know and are able to do” (Taylor, 2014).

Study Significance

After grounding myself in the current and available literature in the field of arts in education, I find a need for further research into the area of visual art assessment and to support the effectiveness of what teachers are already doing in their classrooms (Mitchell, 2014; Cohen, 2015). There are five reasons why this study is important. First, it examines ways in which six visual art teachers assess student learning in their classrooms. These findings can serve as models for other art teachers. Second, this study discusses how these teachers are using this assessment information, and whether or not their philosophies of art education influence how they assess student learning. A link between art teacher philosophy and assessment can begin to “unearth questions that have been buried by the answers” (Barone & Eisner, 2012, p. 27). It presents a way for art teachers to describe and justify how, what, and why they assess. Third, these findings provide a means to show evidence of student learning and growth in the visual arts as it relates to what actually happens in the classroom from the perspective of those who teach it (Mitchell, 2014; Cohen, 2015).

Fourth, I discuss if there has been a change in the way art teachers assess in the past few years when evaluation has become a focus of education. If creativity traditionally has been expressed in works of art in these teachers' classrooms, and that manifestation is to remain a goal (Sabol, 2013; Boughton, 2013; Madeja, 2013), how are these teachers managing to continue to do this in the age of accountability? Is what they assess for accountability purposes different than how they normally assess day to day and if so, how? Finally, this study begins to fulfill a gap in research that demonstrates evidence of assessment that works in the context of the studio art classroom. Research findings help guide opinion, opinion helps guide policy, (Diket, Burton, McCollister, & Sabol, 2000) and sound educational policy is what allows for quality education in our public school system.

Evidence from the field. In 2005 the National Endowment for the Arts (NEA) identified the need to capture the current status of arts assessment. NEA Grant applications for art education funding began requiring a narrative statement of assessment practices and tools used to measure knowledge and skills acquired for requested projects. With this new data NEA realized that there was a lack of clear information about how to assess arts learning and that it was often confused with program evaluation. A further NEA study called *Improving the Assessment of Student Learning in the Arts – State of the Field and Recommendations* was commissioned in 2012 to examine strong models of assessment practice that could serve as examples for possible replication; however, no such models were found and are an identified need of the field (Herpin, et al., 2012).

The study *Arts Education in Public Elementary and Secondary Schools: 1999-2000 and 2009-10* published by the U.S. Department of Education and the National

Center for Educational Statistics in the spring of 2012 provided a descriptive snapshot of a number of selected characteristics of arts education programs including quantitative information about the types of assessment tools used in schools according to survey responses. However, information beyond numbers and types is needed (Cohen, 2015) to “convey meaning” (p.38) and aid arts educators in acquiring knowledge and skills to authentically conduct assessments (Parsad & Speigelman, 2012; Herpin, et. al, 2012; Sabol, 2013). Moreover, we need models of assessment practice that meet the dilemma of accounting for specific learning while preserving the unique creative nature of art (DeLuca, 2010; Boughton, 2013; Madeja, 2013; Sweeney, 2014). There are teachers who understand the role of assessment in teaching and learning in the arts (Andrade, et al., 2014); and there is a need to identify ways that can help all art teachers use assessment to become an ally of instruction and learning.

Research Questions

The National Art Education Association (NAEA) has a goal to identify and offer support for research efforts aimed at improving visual arts education environments. As such, the NAEA Research Commission periodically puts forth an agenda that highlights areas identified in need of greater research. The 2014 research agenda lists categories of need in the areas of assessment/evaluation, social justice, emerging technology, and demographic data. The guiding questions for this research are derived from this 2014 NAEA needs identification as well as from the aforementioned studies.

1. What are acknowledged experts in the field of visual arts education doing to assess their students’ learning?

2. How does a teacher's vision or philosophical point of view of art education alter or otherwise affect what and how they assess?
3. What are art teachers' perceptions of changes in assessment due to the increase in accountability measures associated with current educational reform?
4. What is the significance of these ideas and practices of visual arts assessment for art education in general?

Below I explain each of the research questions in context.

1. *What are acknowledged experts in the field of visual arts education doing to assess their students' learning?*

“Acknowledged experts in the field” in this study refers to art teachers known as being leaders in their field in assessment. These teachers were chosen from a snowball sampling starting with those who are members of the Colorado Content Collaborative (CCC) (CDE, 2015b). This collaborative is composed of art teachers charged with researching and finding ways to assess the Colorado Academic Standards in visual arts. These teachers have been chosen by the Colorado Department of Education (CDE) through an application process which considers leadership experiences as well as their representation of various populations of Colorado students. Additionally, collaborative members have been trained in performance assessment by The Center for Educational Testing and Evaluation from the University of Kansas and in formative assessment by the National Center for Research on Evaluation, Standards, and Student Testing (CRESST) from The University of California, Los Angeles (UCLA). CCC teacher members also have experience reviewing and rating multiple types of assessments as to their effectiveness as a measure of the Colorado Academic Standards in Visual Arts. The six

teachers in this study are either a member of or were recommended by someone from the CCC as being knowledgeable in arts assessment.

The detailed qualitative information provided in this study that is shared by qualified working teachers fills a gap in research that speaks directly to:

...art teachers and art educators in search of authentic ways of assessing student learning in the visual arts that are meaningful, user friendly, and impact the field of art education from the ground up and not a somewhat esoteric top down. (Cohen, 2015, p. 384)

2. *How does a teacher's vision or philosophical point of view of art education alter or otherwise affect what and how they assess?*

There is some research regarding the type of assessments art teachers use in their classrooms. F. Robert Sabol led groundbreaking studies in 1998, 1999, and 2000 (Dorn, Madeja, & Sabol, 2004; Sabol, 2004, 2006a, 2006b, 2012, 2013) gathering assessment information by surveying thousands of art teachers in the western region of the United States as identified by the National Art Education Association. Among the questions asked were: 1) for what purposes do art teachers assess, 2) what types of assessments do they use, 3) when do they assess, 4) what assessment training do they have, and 4) what is the impact of assessment (Dorn, et al., 2004; Sabol, 2004) in art education? The results gave researchers in the field of arts education insight into quantitative information gathered in these surveys regarding teachers' concerns about assessment of art and arts learning as well as general attitudes about assessment. These findings will be explored further in the review of literature of Chapter Two. However, missing from these studies, as well as from the 2012 NEA and the 2012 DOE and NCES studies, is information about teachers' philosophical stance (Sabol, 2004) on art education as it relates to assessment.

This stance is important in order to truly understand what teachers value and therefore what and how they choose to assess (Eisner, 2002). It gives the results of an assessment a context in which to understand it. Trying to determine effectiveness of anything without understanding the “criteria of the experience” is useless (Dewey, 1939, p. 33-50).

3. *What are art teachers’ perceptions of changes in assessment due to the increase in accountability measures associated with current educational reform?*

As current educational reform policy involves measures of student growth to judge teacher effectiveness (Dorn, et al., 2004; Colorado Department of Education, 2013; Hunter-Doniger, 2013), arts teachers are faced with a dilemma of accounting for specific learning while preserving the creativity and unique nature of the arts. They are in need of guidance. State education agencies such as the Colorado Department of Education (CDE) are working to provide information about assessment literacy (CDE, 2015a; 2015b) to all content areas. They are also seeking sample assessments for possible use in evaluation purposes and are encouraging districts to create their own tools. These teacher and district made assessments will be used even though most have not been extensively field tested or shown to be effective. It is important that what is put into use is a quality assessment that takes into account the student artist and the creative process (Beattie, 1997; Brookhart, 2013; Robinson, 2015) and is not something used because of its similarity to familiar tests. Others explain:

The way we structure assessment, the way we specify outcomes and standards has the potential to shape arts education both positively and negatively. Once something gets into the arts educational system, once certain conceptions of the arts and learning are codified, they remain for a very long time. (Wilson, 1998, p. 3)

Assessment of student learning in the arts has become high stakes, not just for the student, but for the teacher as well.

4. *What is the significance of these ideas and practices of visual arts assessment for art education in general?*

The experience of sharing in the practice of the six teachers in this study has provided me with deeper insight into how and why art teachers assess student learning in the visual arts. Topics arose that are not only important to art teachers, but to any teachers of subjects that are non-tested, or not measured by standardized tests. As a result, I discuss implications of these research findings in arts assessment for education in general as well as for other electives or content areas that assess creative performance (DeLuca, 2010) or endeavors. Using the aforementioned studies, research, and recommendations as a guide, this study intends to inform, add to, and possibly disrupt the dominant flow and discourse around assessing visual arts.

Preview of Method

The research method of this study is the qualitative, arts-based method of educational connoisseurship and criticism as developed by Elliot Eisner (1998b, 2002a). In this methodology a connoisseur is one who appreciates the subtleties and nuances (1998b) of a subject while a critic is one practiced in the “art of disclosure” (Moroye, 2007, p.10), able to verbalize and share the experience (Eisner, 1998b, 2002a). To guide the way that I see elements of my observation and interviewing I used Eisner’s ecology of schooling (Eisner, 1998b, 2002a) as a conceptual framework. Using the aforementioned research questions as a guide I observed each of the six teachers in the day to day process of teaching art from the introduction of a project or assignment

through its completion. I conducted formal interviews of the teachers using an interview protocol (see Appendix V) as well as multiple informal interviews before and after observations questioning intentions and clarifying assumptions (Eisner, 1998; Rossman & Wallis, 2012) relative to my observations.

Observation followed a specific guide also based on the Eisner's ecology (1998b, 2002a) (see Appendix V). I relied heavily on my antecedent knowledge of art education and used my experience as a connoisseur (Eisner, 1998b, 2005) to capture nuances surrounding the creation and assessment of student artwork. Observations entailed study of the structure and routine of the classroom environment involving the teacher and his or her interactions with students in the art room and/or school building but the students themselves were not the focus of the observations and were not interviewed. I also reviewed documents and artifacts such as curricular guides and lesson plans, assessment tools, student art work and visual examples, grading systems as well as other items associated with teaching art and art assessment.

To gather as complete a picture as possible and incorporate multiple viewpoints, I interviewed a parent from each school of a child who attends art classes with the teacher observed. I also requested an interview with an administrator from each school. Two administrators declined to participate in the interviews but were supportive of the research otherwise. These combined methods of inquiry yielded an abundant collection of data across the six sites to inform the research questions of this study.

Conclusion

The descriptions, interpretations, evaluations, and subsequent identified themes (Eisner, 1998b, 2005) of the data yielded in this research provide a detailed picture of art

assessment as it currently happens in Colorado schools. Chapter Two explores the evolution of art education and assessment through a review of relevant literature. Chapter Three explains the methodology and frameworks of this study in detail as well as provides background knowledge on educational connoisseurship and criticism. Chapter Four details the description and interpretation of data from the research sites in the form of six detailed vignettes arranged around the framework of Eisner's ecology of schooling. These vignettes tell the story of art and art assessment from each school site. They are written in a descriptive manner such as to evoke the reader's ability to imagine they are there (Eisner, 1998b) and experience for themselves what the researcher perceives. Finally, Chapter Five connects each of these narrative vignettes in a final composition that captures a larger tale, not unlike a mural painted to chronicle the lives of those depicted within. This textual mural, however, is not intended to be the final answer to the complicated issue of arts assessment, but rather present a way to see art assessment "through fresh eyes, and thereby call into question a singular, orthodox point of view" (Barone & Eisner, 2012, p. 16) that could open a window to possibilities.

Chapter Two: Review of Literature

My review of the literature began by looking at dissertations done within the past 20 years that involved a study of the arts in education found in the search engine SUMMON. From there, I looked in the University of Denver's Anderson Academic Commons' collections of books which led to a search of Prospector, an online catalog of academic, public, and specialized libraries in Colorado and Wyoming, for books not housed in the DU library. This led to a search through peer-reviewed journals. For journal research I used the popular academic search tools SUMMON, PEAK, ERIC, and Google Scholar. Noticing the citations identified on Google Scholar led to a look at articles which were cited multiple times. Reading those gave insight for websites and smaller publications such as professional newsletters and quarterlies that had relevant information to my topic. I relied heavily on information available from the National Art Education Association regarding research being done in the arts. Additionally, I amassed information while working on the Colorado Department of Education's Content Collaborative Committee charged with reviewing and then creating assessments that evaluate the Colorado Academic Standards in an effort to complement and accommodate policies put into place to meet Race to the Top requirements. This led to review of research currently being done in other states and by school agencies in regards to assessment of arts learning.

Art Education in America and the Development of its Assessment

An old saying states that in order to know where you are going, it is important to know where you have been. A look at where arts in education started in both historical and philosophical contexts (Wilson, 1997) can help clarify ideas and thought. For the purposes of this review I will start with the influence of the works of John Dewey to art education. Dewey advanced the idea that the arts should move from being only for useful purposes into the area of aesthetics and experience. Dewey made the case that the experience of the artist is more important than technical skill and that art should be valued more for its expressive form over technique (Dewey, 1934). In a review of the influences of Dewey, authors Hickman, Flamm, Skowroński and Rea (2010) note how his descriptions of the use of art as experience allow a much greater understanding of the subject matter, a way that becomes impassioned and clarified. In this manner, the arts can be a means to highlight elements of a subject that are otherwise less understandable (Hickman, et al., 2011). In the years between World War I and World War II the arts gained a more inclusive role in curriculum (Efland, 1990).

This era was a period of active test development in the visual arts (Clark & Zimmerman, 1984) and several standardized and idiosyncratic visual art tests became available. However, with further research, none has been shown to be a valid means of assessment of an aptitude or ability in the visual arts (Eisner, 1972, 1985, 2002; Clark & Zimmerman, 1984). By the end of the 1940s aptitude and ability testing in the visual arts had come to a virtual halt. The post-war era brought about works such as *Creative and Mental Growth* (Lowenfeld, 1947) that stressed the importance of child development in

the arts and of applying experience of the arts to life situations and de-emphasized the ultimate product and the process it took. Research interests and school practices in the next four decades (Clark & Zimmerman, 1984) turned to creativity and self-expression as they related to art production. Expressionistic approaches became a focus for the arts. In their noted updated version of *Creative and Mental Growth*, Lowenfeld and Brittain (1975) argue that:

The art room should be the sanctuary against school regulations, where each youngster is free to be himself and put down his feelings and emotions without censorship, where he can evaluate his own progress toward his own goals without the imposition of an arbitrary grading system. (p. 163)

It was proposed that adult imposition of ideas on a child's art could lead to a loss of self-esteem and possible emotional or mental disturbance.

However, with the launch of Sputnik in 1957 major reform, particularly in mathematics and science, evolved as education sought a way to remain progressive. The arts, which now had a focus on self-expression and social reform, no longer seemed to be relevant. Art education had to find a way to participate and defend itself in this new curriculum reform movement (Smith, 1996). With the new emphasis on evaluation in American education, research based largely on scientific grounds (Eisner, 1985) became a new and lasting justification of the importance of the arts in education. There became a concern that the arts should be treated as a discipline (Gruber & Hobbs, 2002) with an "organized body of knowledge" (Efland, 1990, p.241).

Visions and versions of art education. It is important to describe the different pedagogical ideals of art education as this research seeks to find if the art teachers in this

study assess in a manner consistent with their stated philosophy of art education. Elliot Eisner states in his book, *The Arts and the Creation of the Mind*, that there are eight basic visions and versions of arts education (Eisner, 2002a). The first is Discipline-Based Art Education (DBAE) and is perhaps one of the best known movements in art education reform. DBAE as its name indicates is discipline related, which implies a body of knowledge and certain skills. This knowledge and skill set is necessary for application of the four discipline areas encompassed by DBAE: art history, aesthetics, art criticism, and art production (Alexander, Day, & Dunn 1991). It is an approach to art instruction and not a curriculum per se, although there have been many curricula written with DBAE as basis of design. Its prominence evolved into a dominant role in the development of the national and later many state visual arts standards during the decade of the nineties. Additionally, many veteran teachers working today still subscribe to a DBAE approach in their teaching and curriculum planning.

The other visions and versions of arts education as described by Eisner include visual culture; creative problem solving; creative self-expression; preparation for the world of work; arts and cognitive development; using the arts to promote academic performance; and integrated arts. Eisner states that integrated arts can be divided into four categories: to help students understand a historical period or culture; to understand the similarities among the arts; as a major theme to be explored not only from the arts, but from other fields as well; and finally integration of the arts as related to problem solving through multiple disciplines (Eisner, 2002a). Each of the visions and versions were mentioned in some way aligning with the art educational philosophies of the teachers in

this study, and any of these visions and versions could and perhaps should be assessed differently and for different purposes.

In terms of assessing the arts as a discipline, Eisner and others have many concerns (Eisner, 2005; Shaw, 2014). One perhaps repeated most often is a lack of consideration for an artist's motivation in arts assessments. Eisner has said that, "high levels of motivation to express oneself through a medium is critical in the visual arts" (Eisner, 1999, p. 17) and goes on to question how any particular assessment would be able to provide the impetus for emotional imagination. Without the fuel needed to create an expressive piece of art, a test can only show technique which is not enough to truly demonstrate a student's true skill as an artist (Eisner, 1999). Therefore if an artist's motivation should be considered in assessment, it holds to reason that an art teacher's philosophy and motivation should be considered in assessment as well. "Each vision and version has its own priorities, and these priorities need to be reflected in the way evaluation occurs" (Eisner, 2002, p. 229).

The start of a new direction: a definition of terms. What at one point was described as art education now is more commonly referred to as arts education, denoting the inclusion of the various forms of the arts such as music, drama, and dance as well as visual arts. Arts learning describes "the intersections of cognitive and social dimensions of students' engagement, creativity, and imagination" (Gadsden, 2008, p. 30). Eisner (1998a) stated three ranked categories or tiers that form the outcomes of arts education. The first tier is made up of outcomes and objectives of the subject matter the specific art program is designed to teach. This would be met as students participate in arts classes

with trained arts teachers to meet criteria or standards within the arts program. The second tier relates to arts-related outcomes. “These outcomes pertain to the perception and comprehension of aesthetic features in the general environment” (p.56). This second tier would be aligned most closely with integrated arts programs included in classroom instruction. The third tier is the extra, or what I would call the ‘bonus’ outcome of arts education. Eisner (1998a) viewed these outcomes as skills within arts that are transferable to real world situations and non-art subjects.

Eisner made clear that he was concerned that schools looking to evaluate the arts in terms of a boost to academic achievement often mistake the third tier as the most important aspect of the arts. This could lead to a watering down of tiers one and two arts outcomes in importance, or worse, the cancelling of arts programs taught by artist teachers altogether. I believe this to be a legitimate concern and a sentiment not to be taken lightly by those who tout the advantages of the arts.

In a 1998 counter argument to Eisner, James Catterall, Professor of Education at the University of California in Los Angeles, proposed two ways where the arts could be used to promote academic success. The first he called ‘learning in the arts.’ Students that participate in arts programs such as dance, drama, music, or art develop skills that enable them to become literate in the language of that particular form of art. Catterall’s second way that art could be used he called ‘learning through the arts.’ This referred to the types of learning that take place when arts are integrated into other subject areas to enhance that subject matter. Teachers could use any of the art areas to introduce or strengthen an academic concept. Catterall suggested students who learn “in the arts” (p.11) as well as

those who learn ‘through the arts’ experience an increase in academic success. Catterall’s claims for the transfer of learning the arts support also garnered critique for placing the benefits of the arts more firmly in the role of support for other content areas than in the intrinsic, aesthetic, or expressive grounds (Mirón, 2003). This information is important to this study in art assessment as I believe the lingering effects of publicizing the arts as benefiting learning in traditionally tested content such as mathematics and language arts has led to art teachers being required to assess this effect in their students learning outcomes as a part of their teacher evaluations.

School art style. In 1974 Brent Wilson published an article called *Lessons from the Superheroes of J.C. Holz*. In it he described the difference between art that students created on their own time and art that students created when they were in the art room. He noted several differences between what he termed *child art* and what was later termed “school art style” by Efland in 1976. Wilson called the art students did on their own “play art” (Wilson, 1974, p.3) and described it as not being finished looking and lacking the color and eye appeal that art done under the guidance of an art teacher had. Wilson said that art in schools is created from “conventional themes and materials” and almost all result in “school art with the proper expected look” (p. 5-6). Efland (1976) goes on to describe this style further saying that teachers know in advance what they want the products to look like and they direct the students to create exactly that. These teachers say they do not “want a copied look or comic stereotypes” (p. 41) so that the work looks free form and creative but in fact is well scripted. It is easy to control in the time frame art teachers see students so that they can “turn on the creativity and turn it off again in time

to clean up” (p.41). Wilson points out in later studies that this style of art is more about the teacher than the student, that the teacher is the one in control of students’ imagery in this type of setting (Wilson, 2005). There has been a backlash against this type of teaching in the last several years. Art educators such as Gude (2013), Hathaway, and Jaquith (2014) point out that the lack of creativity and student authenticity in this style of art making.

Teaching for artistic behavior (TAB). Teaching for Artistic Behavior (TAB) is a current nationally recognized and growing choice-based art education approach to teaching art. The tenet of choice-based art education in *Engaging Learners through Artmaking: Choice-based Art Education in the Classroom* (Douglas & Jaquith, 2009) is described as teaching students to learn about art in the manner a working artist does through authentic learning opportunities and responsive teaching. Rather than assign projects to the whole class students are briefly introduced to a skill or technique then they get to choose whether or not they will use this new knowledge or continue in some other pursuit available at various media stations or centers. Using these ideas the art room should be a place where students engage in work that has personal relevance and most importantly, is not teacher directed (2009). The result is intended to be artistic growth as these actions are spiraled and repeated over time. The TAB concept enables students to experience the work as the artist. Compared to other more teacher-directed art education experiences, there is more analyzing of student learning episodes (Hetland, 2012) and of the process an artist goes through in the act of creating. This type of art education philosophy calls for something other than traditional assessments.

21st century skills. Recently the discussion of educational outcomes has begun to stress the importance of students developing 21st century skills and workforce readiness. Many art teachers focus on how the learning taking place in their classrooms readily integrates and supports this type of skill. Workers in the new economy need an ability to innovate. This is something taught in art programs. The ability of traditional standards based schools to teach innovation is being called to question by researchers in the field (Gandossy & Tucker, 2006). New state and national standards are being written with consideration of the needs of 21st century skills. Additionally, in a global economy, a renewed sense of working collaboratively is more important than ever (Gandossy & Tucker, 2006). To be successful, students must have the skills and knowledge base to apply understanding to unforeseen problems in new contexts and in imaginative ways (Pink 2006, 2009). The arts are finding this educational reform movement provides an advocacy tool to promote the benefits of arts learning. The Partnership for 21st Century Skills (Dean et al., 2010) defines a list of thirteen essential skills: critical thinking; communication; collaboration; creativity; innovation; information literacy; media literacy; information, communication and technology literacy; flexibility and adaptability; innovation and self-direction; social and cross-cultural skills; productivity and accountability; and leadership and responsibility. While much of this discussion about modern educational reform seems to center on the realms of science, technology, engineering, mathematics, and business, (United States Congress House Committee on Science and Technology, 2010) researchers contend (Sabol, 2013) that the rise of 21st century skills gives arts education a renewed and dominant role to play.

A call to assess. While the field of art education continued to make huge changes in the past two and half decades (Gruber & Hobbs, 2002; Sabol, 2013; Shaw, 2014), the entire educational climate has moved toward a greater focus on accountability for student learning. This has brought about changes that affect teaching and learning in all content areas as well as how that learning is assessed. That in turn affects how programs and teachers are now evaluated (Aguilar & Richerme, 2014; Robison, 2015).

No child left behind (NCLB). The educational policy NCLB that was signed into act by President George W. Bush in 2002 and the testing that went into effect school year 2001- 2002 has had lasting significance on the arts in education and the research concerned with it. It is the most invasive version (Spohn, 2008; Sabol, 2013) of a decades-old education law, the Elementary and Secondary Education Act (ESEA) of 1965. The original intent behind the law was to provide educational equity by funding school districts to help low-income students. NCLB holds schools that receive this federal funding accountable by requiring them to meet proficiency targets on annual assessments in reading, writing, and math.

One benefit of NCLB is that it did define visual art as a core academic subject. However, the limited testing of subjects linked to funding has had negative effects on the arts. There is a saying common in education: “What gets tested is what gets done” (Guilfoyle, 2006, p. 8). Many educators feel that the federal mandate has been responsible for the reduction of learning opportunities in the arts (Chapman, 2005; Sabol 2010). These tests are high stakes for the administration, teachers, and school districts. Schools with test results that do not show an approved level of proficiency are subject to

increased regulations and punishing sanctions. Others claim the mandates stifle creativity and innovation and that the attention placed on the tested subjects of math and language arts restrict curricular attention and narrows learning (Chapman 2005; Spohn, 2008).

Race to the top (RTTT). The current government policy to advance improvement in education is called Race to the Top (RTTT) announced in 2009 and enacted by President Barack Obama in 2011. While it relaxed some of the negative consequences that threatened schools that did not meet NCLB mandates by a specific date, it has brought its own challenges. According to the Department of Education (2012) funds from this initiative will go to states that are “leading the way with ambitious yet achievable plans for implementing coherent, compelling, and comprehensive education reform.” Race to the Top asks states to focus on educational reforms around four specific areas:

- Adopting standards and assessments that prepare students to succeed in college and the workplace and to compete in the global economy;
- Building data systems that measure student growth and success, and inform teachers and principals about how they can improve instruction;
- Recruiting, developing, rewarding, and retaining effective teachers and principals, especially where they are needed most; and
- Turning around our lowest-achieving schools (US Department of Education, 2012).

RTTT made eligible grant money of nearly 4.4 billion dollars to those states with applications that most closely adhered to reforms that the Obama administration is trying to incentivize. States that won RTTT grants through several rounds of awards proposed

using student performance as a significant factor in teacher evaluations, as well as using teacher evaluations in decisions regarding hiring, firing, tenure, and more. These states are charged with identifying and/or creating high-quality assessments, aligned to effective standards and that may also be used in the context of determining educator effectiveness (Diaz-Bilello, & Marion, 2011; Hunter-Doniger 2013; Aguilar & Richerme, 2014). In an effort to improve education as well as to boost chances to receive RTTT funds, educational leaders in Colorado created Educator Effectiveness measures even before they won funds in the third round of awards. These measures included a law, SB 10-191, that made drastic changes in how educators are evaluated (CDE, 2015a). This goes for all content areas, those that have been traditionally tested using standardized assessments such as language arts and mathematics as well as the arts. For “non-tested” subjects that have no state-wide, norm-referenced test, districts will rely heavily on local and teacher created means of assessment (CDE, 2015b). While this may give teachers some measure of control, a disadvantage is uncertain technical quality and potential lack of comparability.

Change in standards. The past three decades have seen much change in education including an increased focus on state and national standards in all areas of education including the arts. Even before NCLB and RTTT the publication of *A Nation at Risk* (National Commission on Excellence in Education, 1983) followed by *Toward Civilization*, an NAE report on the status of the arts (National Endowment for the Arts, 1988) encouraged scrutiny of how subjects were taught and what could be done to create greater rigor in both the nature and quality of education (Sabol, 2004). Both reports

identified a lack of standardized curriculum and general disagreement on what students should know and be able to do across all content disciplines. With a goal of providing consistent quality arts content the national fine arts standards (Music Educators National Conference, 1994) were published in 1994. These standards were very curriculum heavy detailing specific content to teach. This reflected the dominant art philosophy of the time, DBAE (Sabol, 1994, 2004).

State education agencies began to write their own standards. In many cases, these resembled the national standards, but in other states the standards were idiosyncratic, making national comparisons difficult (Sabol, 2004). The result is that the National Governor's Association and the Council of Chief State School Officers (2010) worked together to create the Common Core Standards for Language Arts and Math (Sabol, 2013) to allow for collaboration among states. The Common Core website states that these core standards are "evidence-based, aligned with college and work expectations, include rigorous content and skills, and are informed by other top performing countries." Some states, such as Colorado (CDE, 2015c) began updating their state standards with a new emphasis on similar factors before Common Core was adopted by several other states.

Using these forward thinking new state standards as referents in addition to the anchor standards of Common Core, leaders in the visual arts joined to create new national arts standards known as the National Core Arts Standards (NCAS). These new standards published in the spring of 2014 reflect current process-based thinking in arts education rather than rely heavily on DBAE. The new national arts standards are intended to reflect

and encompass the current research in the field, national and international developments in education, and the drive to develop twenty-first century skills (NCAS, 2015a).

One important element of these NCAS standards is that they now contain model cornerstone assessments of the standards (NCAS, 2015a; Sweeny, 2014; Shaw, 2014).

Olivia Gude, a national leader in arts education and member of the NCAS standards writing team, called the National Coalition for Core Arts Standards (NCCAS) in visual arts, states that:

It is intended that these assessments be nationally recognized ...models [that] will aid art teachers in developing assessments tailored to their curriculum and then in explaining to administrators and community members the style, purpose, and criteria of their arts assessment strategies. (Gude in Sweeny, 2014, p. 11)

It remains to be seen how this change in state and national standards will reflect a change in assessments. This study is a beginning of gathering data toward that end.

Assessing the arts. Gruber and Hobbs describe the history of art assessment as being “checkered” (2002, p. 13) and state the need for more research and a variety of assessment strategies and guidelines for art teachers be made available. The emphasis on accountability in the 1990’s (Davis, 1993) led many states to develop their own visual arts standardized tests. In 1998 Sabol conducted a survey of state arts coordinators inquiring about these tests and found a wide variety of format was used and the content varied as well. This diversity makes the results difficult to compare and know what conditions exist (Stake, 1975) nationwide. The Getty and the National Endowment for the Arts combined funding to support a national assessment (Dorn, 2002).

National assessment of educational progress (NAEP). The (NAEP) is a nationwide continuing assessment of what America's students know and can do in various subject areas. Assessments are conducted periodically in mathematics, reading, science, writing, the arts, civics, economics, geography, and U.S. history with intent of monitoring changes and accomplishments of student learning (Sabol, 2004). These assessments are uniformly given using the same test booklets across the nation so that the results serve as a common measure for all states and selected urban districts. The assessment stays essentially the same each year it is given with the intent of garnering results that can be used to gauge growth over time. The art NAEP involves multiple-choice as well as constructed response items involved in creating and responding abilities designed to be compatible with the 1994 national art standards. However, the Art NAEP given in 1997 and again in 2008 had different scoring procedures so cannot be compared (Keiper, Sandene, Perskue, & Kaung, 2009; Sabol, 2013).

The NAEP test, sometimes called the Arts Report Card, is controversial in the field of art education. While it produces a wealth of data relating to national, state, and local levels, the effects of reporting such data remains unsatisfactory (Burton, 2002) for some leaders in the field. Diket and Brewer (2010) state that:

The NAEP is not designed to test what is *taught* at schools—rather, it evaluates achievement based upon a consensus regarding what students ought to know about the visual arts, as formulated in broad-based standards set by selected representatives of the field. (p.38)

Others question the insistence on experimental rigor in reported results of tests such as the NAEP (Winner & Hetland, 2001; Deasy, 2002). They contend that while it is possible

to assess what students learn within a specific class or even district, the way the NAEP reports this knowledge remains elusive. Sabol referred to the 1997 NAEP results as “only the dust at the tip of the iceberg” (Diket, et al., 2000, p.206). If a randomly assigned and standardized test, the gold standard in psychometric value (Plano, Clark & Creswell, 2010), does not show the whole picture of visual arts learning (Diket, 2001; Winner & Hetland, 2001; Deasy, 2002; Diket & Brewer, 2010), it is difficult to know what does. Many national and regional studies in arts assessment contend that more in-depth, specific research into how to show learning needs to be done.

Purposes of art assessment. Eisner states that art educators should “determine, as best they can, the results of their efforts” (Boughton, Eisner, & Ligtvoet, 1996, p. 3) if for nothing else, than to make sure that students are receiving the quality of education that is intended. He goes on to say that assessment can serve many functions (2002a) and a way to determine its function is to explore its uses.

The roles, functions, and purposes of assessment. In 1992 as the discussion of national standards and assessments (Davis, 1993) in the arts was causing fevered debate both for and against, Brent Wilson wrote an article called *A Primer on Arts Assessment and a Plethora of Problems*. In it he established five categories that were at the core of the issue including the roles and functions art assessment and evaluation (Wilson, 1992). He then reviewed the groups working towards devising a way to assess the arts and described the known types and uses of assessment. From this detailed research he established a list of the roles, functions, and purposes of assessment. They include: criticism; grading; qualifications; placement; prediction; diagnostic; didactic feedback;

communication; accountability; representation; innovation; implementation; and curriculum maintenance (Wilson, 1992; Lutz, 2014). Some of these are more closely aligned to evaluation than assessment. However, many in the field of arts education use the terms interchangeably (Eisner, 2002a; Herpin, et al., 2012).

Nine Purposes. Over a decade later, the book *Assessing Expressive Learning* was written by Dorn, Madeja, and Sabol in 2004 as a practical guide of arts assessment for teachers. It contains is a review of studies detailing quantitative information regarding attitudes toward assessment as well as an extensive study of the use of portfolios as an assessment tool. The authors define nine purposes of assessment in order of what they found to be the priority of use: 1) to grade student achievement; 2) to provide student feedback; 3) to provide instructional feedback; 4) to evaluate art education curriculum; 5) to set student art education goals and standards; 6) to diagnose student art education needs; 7) to set art education program goals and standards; 8) to evaluate teaching, and 9) to identify strengths and weaknesses of the art education program (p. 14).

What is assessed. There have also been studies (Wolf & Pistone, 1995) to determine ways that art teachers are assessing in their art classrooms. A 1991 case study of elementary art class rooms from 1987-1990 by Stake, Bresler, and Mabry found that elementary art teachers were not assessing if students understood the concepts or learned the ideas taught but instead assessed task completion, appropriate behavior, and following directions. “Teacher avoidance of critical evaluation was closely tied with the perceived role of art as promoting self-esteem and expressing uniqueness” (Stake, et al., p. 315). Citing the lack of usable information from the 1998 NAEP results, David Burton

conducted a national survey of secondary art teachers to find out what and how they assessed. The results showed that teachers preferred direct observation of art work and other measures that were “informal and subjective” (Burton, 2002, p. 142). Boughton called for a type of assessment that is “more intimately related to the curriculum and students’ own art making” (2005, p. 215). Eisner (1996) states that the functions of assessment as well as the subject matter and criteria should be considered in deciding on how to use assessment. Assessment of learning is more difficult (Zimmerman, 2003) than other things, such as behaviors, to evaluate, perhaps because of the “idiosyncrasies” (Rush, 1996, p. 49) of personal expression in of art.

Best practices in arts assessment. Good assessment, in all content, but especially visual art, should be authentic (Robinson, 2015) in that it should mirror activities done in real-life situations, not just in a classroom setting. It should require doing complex tasks, revision, and student self-assessment (Wiggins, 1998; Soep, 2004; Taylor, 2014). It should require high expectations that are clearly communicated, involve multiple forms and be ongoing (Wolf & Pistone, 1995). Quality assessment should support and develop teacher instruction and student learning (CCSESA, 2008), not hinder it. It should consider the whole experience (Dewey, 1934; Greene, 1995) and the conceptual focus (Rush, 1996) not just the final project. Most importantly it should be embedded in classroom instruction (Dorn, 2002; Boughton, 2005) and the curriculum actually taught.

While there are various assessment tools used to assess (Dorn, et al., 2004; Sweeny, 2014), Stake and Munson (2008) caution that it can be problematic to reduce the entire experience of a work of art into a scale on a checklist. Perhaps for this reason,

performance assessments (Clark, 2002; Dorn, 2002) have won favor with teachers as being more authentic. They are a closer measure of what students are actually able to know and do than conventional testing (Eisner, 1999). While there are some district and states that have created and use visual arts assessments (Sabol, 1994, 1998; CCSESA, 2008), none have been made available for general use in a format that meets multiple needs. The following details assessment tools associated with best practices in arts assessment found in the literature.

Assessment tools. Portfolios of student work as a form assessment (Gardner, 1996; Dorn, 2002, 2003; Boughton, 2005; Dorn and Sabol, 2006; Davis-Soylu, Pepper, & Hickey, 2011; Wei, 2012) is highly supported in the literature. Research shows this to be aligned with the process of creation and efforts to learn more about using portfolios as an authentic assessment tool continues to advance. These are typically evaluated with a rubric (Andrade & Hefferen, 2014). Other forms of assessment supported by the literature are: pre and post assessments of content knowledge (Lutz, 2014), sketchbooks (Clark, 2002), observation and conversation (Day, 1974; Parsons, 1996; Burton, 2002), checklists, critiques, self-assessment, student narratives (Fahey, 1992; Smith-Shank, 1992), artist statements, and reflections (Gardner 1996). Pencil and paper tests are not supported as best practice and yield “limited information” (Clark, 2002, p. 30; Dorn 2003). Regardless of the assessment technique used, art teachers prefer assessments that allow for professional autonomy and individual judgements of student learning (Dorn 2002; Boughton, 2005). Boughton (2013) states assessing the outcomes of student

learning in the arts continues to be a “dilemma” (p. 121) that will remain. This study seeks to discover ways the assessment burden can be lightened.

Chapter 3: Methodology

This third chapter details the arts-based qualitative research methodology of educational connoisseurship and criticism, the conceptual framework of Eisner's ecology of schooling, and the analytical frameworks that are utilized in this study. Following is a review of the research questions and a detailed description of the study design and process of data collection. There is a thorough description of the six research participants and their school settings. Lastly, issues of validity and limitations are explored along with information about the researcher.

Educational Connoisseurship and Criticism

“If teaching is an art, there should be artistry in the assessment of the products of that art” (Vars, 2002, p. 73). Therefore, arts-based research is the best method to gather answers to the guided questions of this research. The method of this study is educational connoisseurship and criticism developed by Elliot Eisner. This qualitative method of inquiry is about “enabling teachers and others engaged in education to improve their ability to see and think about what they do” (Eisner, 2005, p. 48). Eisner describes connoisseurship as the “art of appreciation” (Eisner, 2002a, p. 187). A connoisseur is one with extensive training and experience in a certain area such that they are able to see subtleties and distinctions (Gottlieb, 2013) that a person less schooled might not notice or be able to explain. A person can be a connoisseur without having to describe the event.

A critic, however, is able to use the knowledge of the connoisseur and then examine and define (Kramer, 2010; Orr, 2010; Ingman 2013) the intricacies of that experience. In educational connoisseurship and criticism one applies the knowledge base of a connoisseur with the ability to describe in deep detail the inner workings and experience of an educational setting. Of the studies and dissertations done involving arts assessments none were found using this research method. It is a particularly appropriate method as this research will show that most formative, and occasionally summative, assessment of student artwork leans toward professional judgments made about the art with the art teacher as the connoisseur (Orr, 2010) and critic. As an art teacher with experience in similar settings to the research sites, I am able to explain the inner workings of what happens in an art room in distinct detail as both a connoisseur and an educational critic.

Four dimensions of educational criticism. The methodology of educational criticism consists of viewing the subject, in this case the process of assessment that goes on in an art room, in dimensions of description, interpretation, evaluation, and identification of themes (Eisner, 1998b). Using educational criticism, I studied the art room and the process of assessment as a text and interpreted all aspects as one might a work of art, able to detail the qualities that combine to create the whole.

Description. Description involves explicit explanation of what is seen and heard, felt and experienced. This is conveyed in descriptive narratives that tell the story of each location and situation. Through deep and rich details including information from each of the senses, the reader will have an understanding of what it was like to actually be at each

of the research locations. This study describes art education as it occurs in the classrooms from the perspective of those who teach it.

Interpretation. “If description can be thought of as giving an account *of*, interpretation can be regarded as accounting *for*” (Eisner, 1998b, p. 95). Interpretation in this study will include translation of the data and description of the qualities that are identified through observation, questioning, conversation, and awareness of being. It is during this dimension that I explain the meaning of what is found and put it into context. All elements of the classroom experience, which includes classroom management as well as the art created, blend together to affect art learning and assessment. The private experience of the connoisseur in this stage is made vividly apparent through description, interpretation, and language.

Evaluation. John Dewey states in *Experience & Education* (1938) that all true education comes from experiences and “everything depends upon the quality of the experience which is had” (p. 27). Therefore, in the evaluation aspects of this study I consider the three types of experiences detailed by Dewey: the educative, the mis-educative, and the non-educative. The educative process is associated with “growth both intellectually and morally” (p. 37) and provides a sense of continuity where experiences build in the process of learning. These events encourage curiosity and initiative which Dewey describes as the ideal purpose of education. As an educational critic, I describe examples of such experiences as they relate to art teaching and learning.

Non-educative experiences have nothing to do with the educational process and do not affect learning, whereas mis-educative (Dewey, 1938; Eisner, 1999a; Trousas

2009) experiences are harmful and deter growth. They are so detrimental as to continue to have negative effects on future experiences and in some cases cause a student to avoid educational experience altogether. The literature review done for this study indicates these types of mis-educative experiences are a particular concern for arts assessment (Ross, 1986; Hickman, 2007).

Using the aforementioned framework, data gathered from each school and art room study site is presented in the form of a narrative vignette in Chapter Four. These vignettes are the story of each school site written in a descriptive manner such as to evoke the reader's ability to imagine that they are there and experiencing for his or herself what the researcher perceives. The individual vignettes are woven together in a final composition which intends to capture a larger story.

Thematics. Finally, in Chapter Five the data gathered is grouped and coded into emergent themes as they answer the research questions (Lawrence-Lightfoot & Hoffman Davis, 1997) with the intent of bringing insight and order to the varied collection of information. These themes have been identified by distilling the naturally occurring generalizations (Stake, 1975) and commonalities as well as disparities of the experiences throughout the variety of data gathered. These conclusive elements regarding arts assessment at each research location can be used as examples or models of art assessment to inform and perhaps improve the general practice.

Conceptual Framework: Ecology of Schooling

“A way of seeing is also a way of not seeing” (Eisner, 1998b, p. 25). To guide the way that I see elements of my observation and interviewing I used Eisner's ecology of

schooling (Eisner, 1998b, 2005) as a framework. The dimensions of this framework are the intentional; the structural; the curricular; the pedagogical; the evaluative. I also use the aesthetic dimension which was introduced by Uhrmacher in 1991.

Intentional. The intentional dimension in this study is the stated purposes of teaching art and of its assessment. In 2007 Moroye described a teacher's intention as his or her "stated or unstated goals or objectives for individuals and groups of students in his/her classes and for his/her practice in general" (p.8). This is closely aligned to a teacher's stated philosophy of education. It may or may not be the same as the actual outcome of the learning. Eisner refers to this as the difference between the "intended aims and the operational aims" (1998b, p. 73). There are many factors that may affect the operational outcomes.

Structural. The structural dimension describes how the school day, classroom, schedule, and timing of instruction are divided. The structure of the schedule affects the curricular as well as the pedagogical experiences of students in these art classes as it determines the time that a student has to complete an art project and in many ways determines the manner in which the teacher presents information and assesses learning. In this study, one group of students attended art class for four forty-five minute sessions on four consecutive days and then did not attend art again for several weeks. In contrast, another school schedule allowed students to attend art for almost an hour and a half every other day for the entire year. The time allotted to the process of creation and in the types of assessment used varies according to this time frame. This dimension also concerns the actual structure and delivery of curriculum and assessment. An important element to not

only the structure but also the pedagogical element became a teacher's classroom management. This management, as well as the nature of assessment, helps to create or inhibit educative experiences.

Curricular. The curricular dimension in this study focuses on *what* is taught relative to the intentional dimension of *why* something is taught. The curriculum indicates the projects students create as well as how arts assessment fits within the art and/or school curriculum. The curriculum includes what is stated in terms of aims and goals, but is also addressed in terms of what is observed in operation. Interviews with parents at each school opens a line of inquiry into the received curriculum or what students actually take away and experience in visual art classes. Eisner (1998b) states that curricular choices also implicitly teach students “things other than content” and that students “learn quickly what adults believe is important for them to learn” (p. 76). Parents interviewed for this study also hint at the implicit learning that students have attained as a result of the interplay between intended and operational art curriculum and assessment.

Pedagogical. The pedagogical dimension concerns how content is taught and subsequently assessed. Teachers who teach the same curriculum may present it in entirely different ways in response to their personal pedagogical choices in terms of instructional tools and strategy. Pedagogy relates closely with teachers' philosophy of art education and teaching although occasionally observed pedagogical action does not align with stated intent. Both the stated intentions and observed actions provide evidence of the teacher's pedagogy.

Evaluative. The evaluative dimension in this study concerns value judgments (Eisner, 1998b) as they appear in relation to any item, process, person, or event involved in this research. Value judgments may be in evidence in how students are evaluated for grading purposes. However, not all elements of assessment are strictly evaluative but may be included formatively to help students in the process of their art creation. For the purposes of this study, assessment structure is included in the structural dimension and consequences (Eisner, 1998b) of assessment are in the evaluative dimension. Elements of teacher evaluations associated with student learning and assessment are in this category in terms of what value they hold to the teacher and/or school district, however how these teacher evaluations are structured is in the structural dimension.

Aesthetic. Finally, the aesthetic dimension relates to how artistry is evidenced. This artistry may be in the way a teacher presents their craft or perhaps in materials that are used or in the layout of the art classroom space. It is also evident in student artwork and in its final presentation. For this study the aesthetic dimension is presented using aesthetic themes (Moroye & Uhrmacher, 2009, 2010; Uhrmacher, 2009) of learning defined by the research from the University of Denver. These themes are: connections, risk-taking, imagination, sensory experience, perceptivity, and active engagement. Together they are known by the acronym CRISPA which was used as an analytical framework.

Connections. The theme of connections indicates that someone is drawn in by or otherwise develops a connection to a person, a place, a culture, an object, a concept or idea. Moroye and Uhrmacher state that this theme can be divided further (2009, 2010)

into four categories of the *intellectual* – an academic interest; the *emotional* – a feeling that is evoked; the *communicative* – a sense of connection (Csikszentmihalyi & Robinson, 1990) to a person, culture, style or time; and finally the *sensory* connection – engagement through one or more of the senses.

Risk-taking. Risk-taking as a theme is present when students are encouraged to participate in something that is just slightly out of their comfort zone. The idea is the award of achieving a goal after putting oneself in a situation that stretched them from their ordinary level of ease is more rewarding and more likely to result in an aesthetic (Dewey, 1934; Uhrmacher 2009) or memorable experience.

Imagination. This theme can also be dividing into further considerations. The *intuitive* – or a rush of insight; the *fanciful* – being able to envision or have insight into how something would look or become given a set of factors or happenings; *mimetic* – essentially copying a model or exemplar; and finally the *interactive* – when a person has to work through iterations and possibilities to arrive at a final creation.

Sensory experience. The sensory experience is when the senses are involved in a way that the participant is so aware and involved that the senses seem heightened. This could be visually, musically, kinesthetically, or could take place in olfactory, gustatory, or tactile forms. The more senses that are engaged, the more likely a student will remember or be engaged in a situation.

Perceptivity. Uhrmacher and Moroye (2010) describe the theme of perceptivity as a “deepened sensory experience” (p. 103). It is a type of seeing and knowing that requires

more than a casual glance, but truly interacting with a subject or object for an extended time. This results in the ability to identify and appreciate multiple facets.

Active Engagement. This theme involves the participant being more than a passive recipient (Moroye & Uhrmacher, 2009) of knowledge or information. The person, in this case student, is responsible for making decisions about their actions and participation, having choices, and being physically, emotionally, and intellectually present and invested in the activity.

Art Assessment Constructs Used as an Analytical Framework

In order to analyze data gathered about the art assessments used in this study, I chose to build on the assessment research of Constance Lutz in 2014 and have taken accepted assessment best practices from the literature to establish art assessment constructs as a guide to interpret the practices found in my research. These four constructs were chosen for their alignment to the guiding questions of this study, their origins from scholarly research, and because they are from respected authorities in arts and education. Two of the constructs chosen for this study are the same used by Lutz: Beattie's (1997) *Principles of Quality Classroom Assessment* and the National Art Education Association's (NAEA) Professional Standards for Visual Arts Educators (2009) Standard VII: *Visual Arts Educators Conduct Meaningful and Appropriate Assessments of Student Learning*. This research also uses Lutz's identified theme of *Student-Centered Assessment* (2014, p. 219) as an art assessment construct. I chose not to use Lutz's second theme of *Assessment as a Professional Practice of the Art Teacher* (2014, p.219) as it focuses more on teacher evaluation of their practice rather than

assessing student learning in the arts and is beyond the scope of this study. I do use the 2014 Colorado Teacher Quality Standards VI Elements A and B as an assessment construct. Even though this standard is used for teacher evaluation, it refers specifically to how teachers use assessments of student learning to show growth which is within the scope of this study.

Construct One - Donna Kay Beattie: Principles of quality classroom art assessment. As a part of a series of books called the *Art Education in Practice Series*, Beattie wrote a text called *Assessment in Art Education* (1997). In it she provides a detailed list of principles that can be found in effective or “quality” arts assessment. I chose to use these as an arts assessment construct as it directly describes student assessment of learning in the art classroom. The principles are that assessment:

- is student-oriented and teacher directed,
- supports, rather than interferes with, instruction and course objectives,
- is multi-layered,
- is continuous and focuses on providing ongoing information,
- is contextual and authentic,
- represents an appropriate balance of formal and informal strategies,
- focuses on both products and process,
- provides opportunities for students to review and make changes in products and process,

- is responsive to different types of knowledge,
- is responsive to expanding notions of intelligence and creativity,
- is concerned with students' preconceptions and misconceptions,
- is equal for all,
- is standards-based,
- is criterion reference,
- is responsive to collaborative and cooperative learning,
- allows for reserved judgement,
- is explicit and ordered, and
- exemplifies the latest and best assessment techniques. (Beattie, pp. 6-9)

Construct Two - NAEA Professional Standards for Visual Arts Educators

Standard VII: Visual Arts Educators Conduct Meaningful and Appropriate

Assessments of Student Learning. The National Art Education Association frequently puts forth opinion statements as to best practices in the field of arts education. In 2009 they published a list of professional standards for visual art educators that represent the knowledge and skills that art teachers should demonstrate in their teaching practice as appropriate for their particular setting. Standard VII is about how art teachers assess student learning and is therefore an appropriate construct upon which to base assessment found in this study.

Visual arts educators:

- develop a repertoire of assessment strategies consistent with instructional goals, teaching methods, and individual student needs,

- use multiple methods of assessment, both formal and informal, formative and summative, and a range of assessment strategies,
- practice assessment as a joint venture through which both student and teacher understanding is enhanced,
- provide opportunities for students to assess their own knowledge and skills and demonstrate an understanding of standards,
- ensure that all students have many equal opportunities to display what they know and can do in art,
- provide recognition of a variety of student accomplishments and positive habits of mind, and
- evaluate student progress in relation to both short and long term instructional objectives. (NAEA, 2009, p.2)

Construct Three - Lutz Student-Centered Assessment Facets. Constance Lutz's dissertation research in 2014 provided insight into art teachers' understanding and usage of assessment as they assessed their students' learning in visual arts. Building on her work, I have used some of the same constructs used in her research. She identified themes of "Student-Centered Assessment Facets" and "Assessment as a Professional Practice of the Art Teacher" (p. 219) as a part of her findings. This study focuses on what teachers are doing to assess student learning and not on teacher evaluation. It is acknowledged that the ways in which art teachers assess can and is being used in teacher evaluations but those evaluations, although perhaps a topic for future research, are not the

focus of this study. I have elected to use Lutz's Student-Centered (SC) Assessment Facets as a construct on which to examine assessment usage found in this research. They are:

- focus on student learning,
- equitable and contextual assessments,
- assessment used throughout instruction,
- verbal exchanges as assessment,
- use of assessment data: Comments,
- use of assessment data: Revisions, and
- student involvement in assessment. (p. 220)

Construct Four - Colorado Teacher Quality Standard VI: Teachers take responsibility for student academic growth. Even though this study is not about the evaluation of teachers, only their use of assessments of their students' learning, each of the teachers in this study is held to the Colorado Teacher Quality Standards (2014) as a part of their evaluations. Standard VI is the part of teacher evaluation standards in Colorado where student growth measures are taken into account in determining the teacher's effectiveness rating. It is not observed and scored with a rubric as the first five standards are. I found it a helpful construct upon which to analyze art assessment.

- Element A: Teachers demonstrate high levels of student learning, growth, and academic achievement.
- Element B: Teachers demonstrate their ability to utilize multiple data sources and evidence to evaluate their practice, and make adjustments

where needed to continually improve attainment of student academic growth. (CDE, 2014, p.2)

These art assessment constructs helped me to evaluate and identify themes regarding the assessment tools and strategies that were revealed during observations and interviews. They were not used as a part of the conceptual framework while gathering data but rather an analytical framework for data interpretation.

Research Questions and Study Design

In this study I seek to answer the following questions: 1) What are acknowledged experts in this field of visual arts education doing to assess their students' learning; 2) how does a teacher's vision or philosophical point of view of art education alter or otherwise affect what and how they assess; 3) what are art teachers' perceptions of changes in assessment due to the increase in accountability measures associated with current educational reform; and 4) what is the significance of these ideas and practices of visual arts assessment for art education in general?

In order to do this I interviewed art teachers who met a set of qualifying criteria that is further detailed below. Then I observed a complete assessment cycle from the introduction of a project or lesson, throughout its creation, and through the final assessment in these teachers' art classrooms. I explored and recorded the experience through observation, interview scripts, materials, and document analysis using the above methodology and framework. Finally, I interviewed principals and parents to gather their understanding of art education and arts assessments in our current educational climate.

The Research Sites and Participants

The state of Colorado was chosen as a location for several reasons. First, because it is a recipient of Race to the Top funding resulting in a pressing need for reliable arts assessment to be used as one of multiple measures for art teachers to show student growth as an element for teacher evaluation. Additionally, the coalition that worked on national art education reform in standards and assessment used work spearheaded by the Colorado Department of Education as a referent (NCCAS, 2013) therefore lending integrity to the educational reform efforts in Colorado. Finally, as a practitioner and researcher, I am familiar with art assessment in Colorado. One theory in higher education research presents the challenge of researching assessment in local contexts so as to better understand the discursive practices of the creative activity being assessed as well as the view of the one placing judgment (Knight, 2006). I accept this concept and believe that this type of insider knowledge helps to capture complexity and inform the practice of art education “explicitly and at a tacit level” (Mitchell, 2014, p.142).

Art teacher and site selection process. A representative sample of six individual art teachers was chosen through a snowball sampling starting with those on the Colorado Content Collaborative (CCC) (2015b) team charged with researching and finding reliable ways to assess the Colorado Academic Standards in visual arts. These teachers have been chosen by the Colorado Department of Education for their representation of various populations of Colorado students according to where they teach. They have been trained in creating multiple types of formative and summative performance arts assessments and have experience reviewing and critiquing multiple types of assessments. Criteria to determine appropriate study participants was as follows: 1) The art teacher is either a

member of or recommended by someone from the CCC as being knowledgeable in arts assessment; 2) and the teacher is known as a leader in arts education by either leading state-wide professional development or is affiliated with arts training in higher education; 3) and the teacher is a full-time art educator in a Colorado public school; 4) and the teacher has a minimum of five years teaching experience.

The first teacher that I contacted to gauge her interest in being in this study was Mrs. Anita Radcliffe who teaches art at Wildcat Ridge High School in the Pine Valley School District. She is a member of the CCC and fits the other criteria for inclusion in this research. She is a veteran art teacher and a teacher leader in her district, frequently presents at the state level arts association conference, and works closely with the art education department at a local university to provide staff development for her district. Mrs. Radcliffe recommended Patti Starke, a veteran middle school art teacher also in Pine Valley School District who has participated in district level professional development around art assessment. Mrs. Starke agreed to participate in the study stating that as a veteran teacher near to retirement she feels comfortable with art assessment and is willing to share her experiences.

Ms. Ewing, Mr. Huxley, and Mrs. Quigley are all members of the CCC and readily agreed to participate in this research. They are each veteran teachers who are teacher leaders in their separate districts. They all also frequently present professional development sessions at the state art education association conference and for the other art teachers in their respective school districts.

Mrs. Loren was recommended by a member of the CCC that chose not to participate in this study. Mrs. Loren fits the participant criteria in that she is a veteran, full time art teacher and she works closely with a local university in supervising pre-service teachers during their practicum teaching experiences. Though not a requirement of this study, each teacher happens to hold a master’s degree. The following table provides more information about each teacher.

Table 1: Participant Teachers

Teacher	School	Years Teaching	Grade Level Observed	CCC Association
Anita Radcliffe	Wildcat Ridge High School	9	9, 10, 11, 12	Member
Olivia Loren	Griffith K-8 Magnet Academy	10	5	Recommended
Lilly Ewing	Greenwood Valley Elementary	23	3	Member
Anne Quigley	Northern Parish Elementary	13	2	Member
Zane Huxley	DeGroot Global Preparatory	9	4	Member
Patti Starke	Erikson Middle School	25	7, 8	Recommended

Another consideration in the choosing of these teachers was that they represent a diverse group of students from a variety of socio-economic situations across the Colorado Front Range and plains. These six teachers are from five different school districts.

Wildcat Ridge High School is in the Pine Valley School District nestled in the quaint university town of Fairbanks in the Rocky Mountain foothills. It is a high performing school with approximately 83% of the student body continuing on to some form of higher education after graduation. While there is diversity in the student body that reflects the surrounding community, the population is mostly white middle class. Erikson Middle

School is an International Baccalaureate (IB) Middle Years Programme (MYP) school. It has a similar student body to Wildcat Ridge and is also in Fairbanks, Colorado. However, it is not a feeder school to WRHS as students from Erikson attend another high school across town.

Griffith K-8 Magnet Academy is located in the Conway School District in the plains of Northern Colorado. It is a magnet school with a focus on the arts and draws students from all over the district as well as within the neighborhood where it is located, a mostly lower to middle class area bordered by farmland to the south and the larger university town of Douglass, Colorado to the north.

Greenwood Valley Elementary is in the Dennis County Public School District in the suburbs of Denver. Greenwood Valley is a high performing neighborhood school surrounded by upper middle class single family homes with an adjacent park and walking/bike trail. There is also a large area of mobile homes and several large apartment complexes in the attendance area which leads to a diverse population of students.

DeGroot Global Preparatory is a diverse urban elementary school in the Longs Peak School District located just outside of a busy inner-city downtown area. DeGroot is an International Baccalaureate or IB school which proudly advertises its diversity and global connections. Lastly, Northern Parish Elementary School is in the Roaring River School District located just outside a large metropolitan area. Northern Parish has a highly diverse student body made predominantly of immigrants new to the United States who speak 42 different languages. This population tends to be highly mobile, much more

so than the population of the other schools in this research. The following table details school site specific demographics at the time of this study.

Table 2: School Site Demographics

School Site Demographics	Number of Enrolled Students	% Free/Reduced Lunch	Asian	Black/African American	Hispanic	Native American or Alaskan	Two or More Races	White
Wildcat Ridge High School	1,992	32%	2.5%	1%	15%	0.3%	4%	76%
Griffith K-8 Magnet Academy	717	45%	0.6%	.4%	50%	0.3%	2%	46%
Greenwood Valley Elementary	608	33%	4%	2%	32%	0.2%	4%	57%
Northern Parish Elementary	794	71%	7%	35%	28%	0.7%	8%	21%
DeGroot Global Preparatory	592	42%	4%	2%	39%	2%	3%	50%
Erikson Middle School	766	43%	3%	1%	28%	0.1%	4%	64%

Data Collection

Data was collected through formal and informal interviews, conversations, multiple observations, and finally document and artifact collection. Data was gathered from art teachers, school administrators, and parents of students in the art classes. I interviewed each art teacher using an interview protocol (see Appendix V) for approximately 45 minutes. Each teacher was interviewed in person on a day and time of their choosing. Four teachers chose to be interviewed during their planning time and two chose after school.

I also interviewed the principals of four of the schools in this study. Two principals did not make themselves available for interview. Two principals chose to be interviewed in their offices at a time convenient for them during the school day, one for 15 minutes and one for 45 minutes. Two others preferred for me to send them my interview questions and they responded with answers in writing.

Parent voice is also a consideration in this study. I asked each art teacher to recommend three parents of their art students to be interviewed. The parent interview protocol was shared with the teacher. Each teacher provided me with contact information for possible parent participants. To preserve anonymity as much as possible, I randomly chose a parent from each school from the options I received. One parent was interviewed in person for over an hour and one over the phone for 35 minutes. The other four parents answered questions through a series of email exchanges. For the most part, information gained from parents and principals corroborated that given by the art teachers. In these cases this datum is presented briefly. In the case of Mrs. Starke, the parent perception differed dramatically from Mrs. Starke's stated intentions. As this indicated a difference in the intended and received curriculum and pedagogy, this interview is described in greater detail in Chapter Four and again in the interpretation and analysis in Chapter Five.

I began collecting data by conducting formal interviews with each of the art teachers. I received written permission to audio record the interviews. I found I naturally fall into Eisner's way of interviewing (1998b, p. 183) that "need not – indeed, should not – be formal, questionnaire-oriented encounters." For this research I used a set of protocol questions as I guide. However, I wanted to put the narrator (Mears, 2009), or person I

interviewed, at ease and so was not “rigid or mechanical” (Eisner, p.183) in my method. I let the conversation flow in a natural manner so as to encourage more conversation and information than would happen following a strict protocol. After interviewing, I listened to the audio recordings all the way through once then played them back slowly while I transcribed them. This interview also allowed me to be better informed and prepared for the series of observational visits that followed.

The class observed was chosen by the participant teacher with the suggestion of the researcher that a diverse group of students relative to grade level and learning needs be considered. Each class was observed for one complete creative cycle from the introduction of a project through its completion and assessment. This time frame differs according to the school schedule and individual school schedules in this study vary widely. Because of this contrast in schedules I spent between four and 15 class periods, from one to eight weeks, at each site.

Second, third, fourth, and fifth grade classes were observed at the elementary level. These classes were between 45 and 50 minutes in length. The school where I observed second grade has an art rotation of one complete week, Monday through Friday as long as there are no field trips, assemblies, school holidays, or other reason a class might miss a day of art, in which students finish their projects. The teacher at the third grade site sees students for four days in a row, barring field trips, etc., before the class rotates to other special classes. This is an increase in time from last year where she only saw students for three days before they rotated on to other classes during this “specials” time. The fourth grade site has an art rotation of three full weeks in which students have

art for 50 minutes a day, barring a special event that would preclude students attending. Finally, the students at the fifth grade site have art for 45 minutes on Wednesdays for two trimesters of the school year. The project I observed with the fifth graders took six class periods, one 50 minute class period in six weeks, to complete. However, the section of fifth grade that I observed missed a day of art class because of a field trip, therefore only had five days to complete the project whereas the other sections of fifth grade who have art on another day had six days. The following table details the amount of time spent at each school for observation.

Table 3: Participant Teachers and Art Class Time Structure

Teacher	School	Grade Level Observed	Art Class Time Structure	Number of Class Periods Observed	Weeks Observed
Anita Radcliffe	Wildcat Ridge High School	9-12	90 minutes every day for a quarter of the year, roughly 9 weeks	15	5
Olivia Loren	Griffith K-8 Magnet Academy	5	50 minutes once a week for 2 trimesters of the year, roughly 23 weeks	5	6
Lilly Ewing	Greenwood Valley Elementary	3	45 minutes for four days roughly every 3 weeks	4	1
Anne Quigley	Northern Parish Elementary	2	45 minutes for 5 days roughly every 7 weeks	5	1
Zane Huxley	DeGroot Global Preparatory	4	45 minutes for 3 weeks each trimester	15	3
Patti Starke	Erikson Middle School	7, 8	84 minutes every other day all year	10	8

Another important element of the structural schedule of elementary school art classes is that these “specials” classes, such as art, music, and physical education, serve as planning time for the classroom teacher. Because of time constraints associated with

this structure and because the elementary school art teachers in this study teach every grade level in a school, interactions with other grades in addition to the ones observed played a role in the data collection. This is particularly evident from a structural standpoint as elementary schedules frequently have one class leaving as another arrives causing these two classes to have sometimes quite meaningful exchanges that affect classroom management decisions and pedagogical actions.

Along with the elementary observations, a high school class composed of ninth through twelfth graders was observed. These teenaged students have art class for an hour and a half every day for a quarter of the school year, roughly nine weeks. The project observed lasted just shy of five weeks. Finally, a mixed seventh and eighth grade class was observed at the middle school level though the seventh grade art curriculum was taught. This class is held for 84 minutes every other day for an entire school year. The project observed lasted eight weeks.

In addition to these observations, I stayed after class and arrived at other times convenient for the art teacher to view documents and follow up on observations with informal interviews for data triangulation purposes. Student work samples were viewed and analyzed with approval from administration and parents; however, students were not interviewed for this study. Interaction with students is mentioned only as it concerns the teachers and describes the process of teaching, learning, and assessment. Observation and document review guides and interview protocols are in appendices V and W.

I kept hand written notes and memo ideas and insights in a field guide notebook during the process of data collection. After gathering information from observation and

interviewing, I began a categorical context analysis (Jackson et. al, 2010). While coding I looked for evidence of my memo ideas (Rossman & Rallis, 2012,) and underlined other things that appeared important relative to the research questions or for content that is repeated. From this process I generated categories then clustered content around emerging themes within the conceptual and analytical frameworks. However, I remained aware of information that seemed to deviate from the dominant themes as this can also be an important part of the experience.

Patterns do not always develop out of convergence; they must also be discerned through reflection on the dissonant strains, through discovering the order in the chaos, through finding the coherence in what often seems inchoate and scattered to the actors in the setting. (Lawrence-Lightfoot & Hoffman Davis, 1997, p. 211)

I sorted and analyzed data from each site to find (Zimmerman, 1997): the purpose of the assessment; what is being assessed; procedures and instruments used; how assessments are conducted; criteria used; who is being assessed and by whom; age and grade differences; and what is done with results, all the while considering how this fits within my conceptual framework of Eisner's ecology of schooling (2005). I was surprised how many structural elements played a role in assessment, from classroom management to the time allotted to art class in the school schedule. These findings are organized and presented in Chapter Four.

Issues of Validity

Eisner (1998b) details three ways that educational connoisseurship and criticism can meet reasonable standards of validity and reliability. These elements were considered and incorporated in this study. First, there is *structural corroboration* in that I have made

sure that all of the data supports similar conclusions. To ensure my work has appropriate rigor, I have kept an audit trail of interview protocols, memos, audio recordings, transcripts and coding notes. I have triangulated these data with the documents, artifacts, artwork and other items that I analyzed. Second, I have taken into account *consensual validation* in the sense that those with understanding about arts assessments and those involved in the study are in general agreement about the findings. Participant validation (Rossman & Rallis, 2012), or member checking, has been included in that I shared my analysis with those that I interviewed and observed to make sure that my interpretations of comments and intentions are correct. Finally, I have attained *referential adequacy* by showing in my educational criticism aspects and details about the qualities of art assessment that can then be identified and better understood by the reader.

Limitations

There are limitations to this research. First, the amount of time the researcher was able to spend in each school may not be enough to capture the experience of all assessment in each of the art rooms. It is hoped that following a complete assessment cycle from the introduction of new learning to the completion of a lesson and the subsequent assessment in each of the school research sites can be combined to show a complete picture. However, it was made evident that some of the elements of assessment that a few of the teachers included were because I was observing and they might not do certain types of assessment on a regular basis. Also, four of these teachers were similarly trained in assessment in their service on the Colorado Content Collaborate group for visual art. While this is an advantage to their knowledge of assessment, the results of this

study may be different if random art teachers with little assessment knowledge were chosen as research subjects.

Secondly, the design of this study is to get the perspective of how art teachers knowledgeable about arts assessment use such in their classrooms and how the environment of accountability for evaluative purposes has had an effect, if at all, on how teachers assess. The year of this study, 2014-2015 was designated by the passage of Colorado Senate Bill 10-191 (2010) to be the first school year that teachers in Colorado were evaluated using student growth as a measure. However, the passage of Colorado Senate Bill 14-164 (2014) postpones this deadline to a future year. Therefore, two of the teachers in this study are still unsure as to how they will be evaluated relative to student growth measures.

The input of school administrators and parents concerning art education and art assessment is considered in this study, however, two administrators did not respond to a request for an interview so their input is not considered. One principal who responded through email only answered the first few questions and did not have time to go into depth with any of the answers. However, three principals did thoughtfully share their knowledge and ideas about art assessment and provided valuable contributions.

Notably, an important element, that of student voice, is not be represented in this study other than what is reported by a parent, teacher, administrator, or observed during direct teacher interaction in the classroom. The student experience throughout the process of creation and in assessment of their art work is another aspect that could provide

considerable insight to the story of art assessment and should be considered for further research.

Lastly, there is a noted lack of diversity among teachers in this study. While every effort has been made to diversify the research sites into populations that vary in terms of socioeconomic status and in ethnicity, and the classrooms observed were diverse, the teachers in this study, who range in age from early thirties through sixties, are all white. It would add a more inclusive element to this research for the teachers themselves to represent more diverse ethnicities. While this lack of diversity is an unfortunate limitation of this study, it could be an important consideration for research in this area in the future.

About the Researcher

The personal dispositions I bring to this research are many. I have been an art educator for over two decades. I was a writer of the Colorado Academic Standards (CAS) (2015a) and model curriculum in visual arts and at the time of this writing am the content team leader of phase II of the Content Collaborative Committee (CCC) (2015b) charged with identifying available or creating example means of assessment of the state visual art standards. These assessments are put into an on-line assessment bank that could be used by state school districts to determine student growth and evaluate teacher effectiveness. Additionally, I was a teacher representative to provide needs information to the evaluation team creating a CDE Assessment Literacy Program. From this experience I have gathered evidence and determined a need to know what types of effective arts assessment are actually going on in classrooms, what is working for art educators in the

field and why, and if this knowledge can be transferable to meet the growing assessment needs of art educators throughout the nation.

Research into the area of art assessment has been largely quantitative in the sense that we know from surveys what percentages of teachers from particular areas of the country use rubrics, portfolios or other means of assessment (Parsad & Spiegelman, 2012; Sabol, 1999, 2004, 2013). There is also research that documents teacher views about arts assessment (Sabol, 2013). What is lacking is deep qualitative inquiry into the experiences of art learning (Seidel, et al., 2009; Lutz 2013) including assessment of that learning. Using educational connoisseurship and criticism I will present four things in the following Chapter Four. First, I will examine what these art teachers are teaching and assessing relative to their philosophies of art and art education. Second, I will describe and interpret how they are teaching and assessing along with the associated classroom climate. Third, I will discuss teacher perspectives of how this relates to initiatives in Educator Effectiveness. Finally, in Chapter Five I answer the research questions and provide themes that can be applied to art education in general as well as other “non-tested” or “special” subjects.

Chapter Four: Descriptions and Interpretations

In this chapter I provide detailed descriptions of the six art teachers and their interactions with students as they work through a creative cycle from the introduction to the completion of a work of art in their art classrooms. The teachers are from six different schools and five different school districts, one high school, one middle school, and four elementary schools. I present each setting as a complete vignette with the intention of painting a picture in the mind of the reader (Dewey, 1934) in order to imagine experiencing the art unfold.

Mrs. Anita Radcliffe: Assessment as Navigation through the Creative Process

Mrs. Anita Radcliffe is an art teacher at Wildcat Ridge High School in the Pine Valley School District nestled beside the Rocky Mountain foothills. Wildcat Ridge is a high performing school with a strong graduation rate including 83% of students who continue their education after high school. 2014 CDE records identify 0.4% of the student population of Wildcat Ridge as American Indian or Alaskan native, 2.5% as Asian, 1% as Black or African American, 15% as Hispanic or Latino, 0.3% as Native Hawaiian or other Pacific Islander, 4% are identified as two or more races, finally 76% are identified as White. The student body reflects the surrounding community which is largely white and predominantly middle class.

Mrs. Radcliffe has taught art for nine years. She is fit, trim and in her early forties. Her manner in the classroom is energetic and engaging; she never stops moving. She

smiles easily and effortlessly interacts with students asking questions about school events, outside interests, and their friends and families. In addition to being truly interested and concerned about her students, she brings these interactions back to ways in which students can incorporate their own lives to add personal meaning to their art.

This is her third career and she uses her life experiences as a learning tool for students. She tells me that she always liked art but was, “one of those people who felt that I couldn’t draw and drawing was what I equated with being an art teacher.” While pursuing other careers she couldn’t let go of her love of art and began to take art classes for enjoyment. She describes her passion as being in pottery and sculpture, but assures me that she did eventually learn how to draw. “I’m living proof that art is a skill and you can get better at it, just like anything else,” she says emphatically and with a smile. “I tell my students that too.”

In her relatively short time teaching she has not only become a respected art teacher, but has worked with the state education agency in creating curricular and assessment resources for art educators state-wide. In addition to her teaching, she has taken on the role of arts coordinator for Pine Valley School District. She helps to create and organize professional development opportunities for all of the district art teachers. She has spent a great deal of time and effort working with teams of art teachers to create a standards-based common assessment rubric to show student growth in the visual arts. This evidence of student growth can also be used in the teacher evaluation process to fulfill Educator Effectiveness requirements for Senate Bill 10-191 (2010). However, Mrs. Radcliffe assures me the main use of the rubric is to gauge student learning.

I observe Mrs. Radcliffe teaching from September through October of 2014. At this time Wildcat Ridge High School is in the last part of their first quarter of the school year. The class I observe is called Foundations of 3D Design and they are working on their last project for the class – a sculpture unit called *Sculpted Spaces - Inner Worlds*. On my first visit I walk in the room with students who deposit their backpacks, notebooks, and bags on tables arranged in groups. Mrs. Radcliffe greets them and moves from table group to table group engaging students in conversation, the topic of which is largely centered on the wide array of socks and sandals people are wearing in the name of school spirit; it appears the wilder, the better. Homecoming is this weekend and each day this week will involve a type of spirit dress. Today is crazy sock day and Mrs. Radcliffe is as invested as the students. She is wearing a leopard print skirt, a navy blue knit shirt, and summery sandals barely visible above dramatically printed navy blue socks. She continues chatting with the students until the bell rings. This easy interaction remains a constant throughout my observations.

Preview of what is to come. The following vignettes are composed of interviews and descriptions of what occur as I observe Mrs. Radcliffe’s art classroom. The first section, *Meaning Making*, details Mrs. Radcliffe’s intent that students create personal meaning in their works of art. It also describes her interest that students develop the ability to self-assess and be aware of their progress through the creative process. In the second section, *Open Door*, I describe the physical structure of the art room as well as the structure of the school and class schedule. Included in this section is the structure of the

planning and presentation of the lesson as well as its assessment. Classroom management is also described.

While the structural dimension details how curriculum is presented and taught to students in daily lessons, the third section, *Fully Engaged*, detailing the curricular dimension, describes how and why the curriculum is chosen. I also describe how assessment fits within the intended curriculum. The fourth section, *Lens through which I Teach*, details the elements of pedagogy establish during observation and interviews. Mrs. Radcliffe's pedagogical beliefs are evident throughout every decision she makes including what lessons to teach and how to teach them, what she chooses to assess, and what she does with the results of that assessment. The fifth section, *Real Kernels of Wisdom*, concerns value judgments as they become apparent. Evidence of this dimension are in the choices for curriculum and assessment, opinions on the level of importance placed on grades, and in how Mrs. Radcliffe and the other art teachers in her district are evaluated in terms of their effectiveness as educators. The aesthetic dimension, *I Will Not Limit You*, details aesthetic themes. This is followed by a brief description of the principal's viewpoint of art and assessment as well as those of a parent. Mrs. Radcliffe's vignette is finished with a chart detailing the assessments that she uses and for what purposes along with final thoughts.

The intentional dimension: Making meaning. Mrs. Radcliffe stands at the front of the art classroom introducing the new art project called *Inner Worlds*. The first part of the class has been a directed brainstorming activity with a goal of students being able to

say that?” After more discussion she says that she is glad so many have started to really think about how to represent their inner world. She says:

I can see you all kind of approached it differently and that’s terrific! Remember to use your home time to think and plan about what personal concepts you will use.

From the start Mrs. Radcliffe is declaring that the intention of the project is for the students to put their personal understanding and meaning into their work. She doesn’t give them a project to copy, although later they will see examples from other artists who portray their own personal ideas and images in similar ways. It is the students who define their own terms of their personal inner world.

Transparency in assessment. After a pause, Mrs. Radcliffe looks around the room at the students and asks if there are any volunteers who would like to share his or her online digital portfolio with the class. Several raise their hands and she calls two of them. Mrs. Radcliffe has her students keep an online portfolio of all of their projects throughout the quarter as a record of their artwork and its progress. The portfolio is also a way for students to share who they are as a person and how that influences their art work.

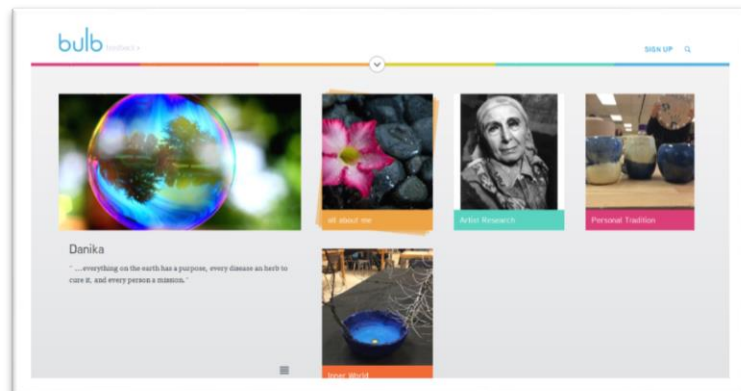


Figure 2: Image of a student's online digital art portfolio.

Mrs. Radcliffe has a teacher portfolio site that is a model for her students. In addition to showing her own artwork, it is a way for students to find out the requirements for each project, how it will be assessed, and links to possible inspirational ideas.

Mrs. Radcliffe dims the lights and directs the students to the projection on the screen at the front of the room. There is a list of criteria for the portfolio presentation (see Appendix A: Online Portfolio Presentation Criteria). “This is what I’m looking for in your presentations. It’s not what your art projects will be graded on. This is about the presentation of your digital portfolio that each of you will give this quarter.” A student walks to the computer and calls up her portfolio to be projected onto the screen. She shares several pages, one called “That’s Me” another called “Art to Me” and finally one called “Inspiration.” Mrs. Radcliffe makes encouraging comments to the presenter and asks specific questions. After both students are finished presenting Mrs. Radcliffe says:

I think you all have done well with your presentations at this point. I hope you’ll continue to think about what inspires you as an artist and what inspires your classmates. A quick reminder that your portfolio will be due next Friday. Let me show you, as an example, what a past student’s complete portfolio looks like.

She walks to the computer and clicks open a link. She goes through various pages. She says, “You could create a separate progress page from your production page if you want, or you can put them together. Who remembers how to display side-by side?” She looks around. Several students relate the specific steps to do so to the class.

That’s interesting how you all explained that because most of this portfolio is about explaining your process – what worked, what didn’t work. If you have

them, also include images of your final product, but be sure to include images of your process. At least document the end step of your process where you are now.

When you are further along document that too.

She scrolls to the bottom of the page and tells them that each page on the portfolio has requirements and they are listed on the site. These are the grading criteria and expectations (see Appendix B: Inner World). She turns off the projector and a student gets up to turn the lights back on. She thanks him and then says, “Now, we are going to really start our next project, but first, let’s get out the creative process rubric that I gave you at the beginning of the quarter.” She gives them time to go through their backpacks and folders to find the rubric. She holds up a copy and tells them to put the name of the project at the top (see Appendix C: Visual Art Standards Secondary Grading Rubric).

Remember, this is not your grade; it is to help you see where you are in the artistic process from when you started at the beginning of the quarter to where you are now. It is to help you see how you are growing. Remember, you can write any additional explanation on the back if you want to. Don’t worry about a score, just think honestly about where you are right now at this stage of the project.

She gives students time to talk with each other and she goes from table to table answering questions. “Make sure you don’t lose this, you’ll need it for documentation at the end of the quarter. If you want me to keep it for you, I can do that.” She pauses for a few minutes as she continues to see how students are doing. If she notices a look of confusion she asks if they have any questions. “It seems like you are mostly finished

now. Let's put these away where you will know where they are." She collects a few from students who do not trust themselves to keep it safe.

"Okay, now stand and stretch your arms." She does this herself to show students what she means. Her arms are stretched up high above her head. The students stand and do the same thing. "Now circle them slowly to get your blood flowing. Okay, that's good. Go ahead now and have a seat." The students do as she says and there is a noticeable release of tension from when they were going through the rubric. The students are now smiling and chatting. Mrs. Radcliffe smiles too and says, "We are almost out of time. Talk to your group about what you think you will create to show us your inner world." They do this until the bell rings and it is time to go.

When class is over Mrs. Radcliffe tells me that it is important to her that assessment not be secretive in any way. She wants the students to always understand what is involved in any assessment or grade. Her recognition that students found using the rubric stressful and that she knew they needed a way to counter that stress with physical activity is a demonstration of how perceptive she is to their needs. She understands assessment can be stressful but believes in the importance of the students having a dominant role in their own assessment. She explains that the rubric used is a summative assessment rubric used by all district art teachers to gauge student learning. She tells me that it can also be used to meet requirements of Educator Effectiveness to demonstrate student growth. But she explains:

I don't like this called summative because really it's not just summative - it's formative because they use it along the way. It does go with them [students] from

the beginning to the end of the course. It is summative in that it shows where they are when they leave this class, yes, but it's also formative. It is standards-based and is about the creative process like our standards are.

She explains that she and the students went over the rubric at the very beginning of the quarter as well. She is hoping that now she can have a quick conversation with at least one student every day to see where they think they are in the creative process.

Self-directed assessment of learning: "I'm not the decider." Mrs. Radcliffe is adamant that although some teachers might give a grade based on the rubric, she will not. She wants the rubric to be used as way for students to become more self-aware. She wants to see that:

...they have an idea that they have grown in the creative process and they see that they've grown, not just me. Because otherwise what ends up happening is that it's just a letter grade - the end, and not continual growth.

She says in the past students would say, "What can I do or what do you want me to do to get an A?" Or they would hold up their art and say, "Am I done?" But now she believes with this rubric, it's about the conversation. "I'm not the one who decides; I'm not the decider." She wants the students to set goals and determine their own success.

The structural dimension: Open door. Mrs. Radcliffe's art room is at the back of Wildcat Ridge High School in the arts wing. There are three art classrooms that meet a variety of needs from 2D to 3D art. Three teachers share the rooms depending on the class they are teaching. This quarter Mrs. Radcliffe is in the pottery room. There is a set of electric pottery wheels to one side of the room. On the other there are eight wooden

tables with seating for forty or more on a variety of nonmatching chairs and stools. The tables are well-scrubbed and appear to have seen many years of use, yet are clean enough to have a shine reflecting from the light overhead. There is a large kiln room off to the side of the tables separated by a wall with large glass windows and a sturdy door. There is a trough sink on the east corner of this wall that is large enough for several students to access at once. The structure of the room is purposeful and designed to encourage studio practice. There is an easy flow from gathering art work and supplies, to the process of making, cleaning up, and storing their work in preparation for the next day. There are a few posters on the walls discussing art programs at various institutions from colleges to museums, and a chart that outlines clean-up routines. Beyond this there is little decoration. The room seems designed for function rather than aesthetics.



Figure 3: Ceramics and Sculpture room at Wildcat Ridge High School.

The students are of mixed grade levels, both advanced and regular students. She explains that this can be tricky because there can be two curricula happening in one classroom where she needs to meet the basic needs of the beginning students and the more advanced needs of the few others. They follow a “four by four” block schedule

where they see students for ninety minutes every day for a quarter of the year. Students take four classes at a time. Mrs. Radcliffe says having ninety minute classes allows them to “be really intense” and get a lot of work done in one sitting. But she wonders if having a “moderated modified block would be better than how we do the everyday thing because students don’t have a lot of time in between to kind of let their ideas percolate” between classes.

I tell her that I notice she frequently suggests students use their home time as their thinking time. “Yeah,” she says:

...because if they leave here and don’t think about it until they come back tomorrow, they will not be able to get nearly as far in the creation of their artwork. And I know that’s when I do my best thinking anyway is when I’m on a walk or doing something else. I would think that would be true for any content area. So if I can get them in the habit of doing that studio practice it should help them with everything.

By using class time as intensive studio working time they should be able to get the project done by the end of the quarter. Mrs. Radcliffe has a plan for how the project will progress from start to finish each day until the last day of critique and self-assessment followed by a day of studio clean up. “At least that’s the plan,” she tells me. “Things always come up. We just work with it.”

Structure of the lesson cycle. I come in early before class and see Mrs. Radcliffe in the art room smiling as she talks to students. She is holding a paintbrush. She tells me that she is just finishing a few examples to show the class today but that she wishes she

had finished them earlier. “But,” she says, “a few students needed help and, well, you know the life of an art teacher.” She smiles and continues to add finishing touches to the work before the bell rings. After finishing she goes to stand by the door and greet students as they walk in. Students acknowledge her and ask questions. One student tells her that yesterday was her birthday. Mrs. Radcliffe says, “It was your birthday? I missed it!” They talk about what she did for her party.

The bell rings and Mrs. Radcliffe moves into the room and says in a louder voice, “Hi, everybody.” Many students answer back. She then asks, “How many people are going to Homecoming tomorrow? I am.” The students chat with her and the whole group about Homecoming and what they are planning to wear. After a few minutes she says, “Okay, can I have your attention?” She pauses and smiles. The class responds and looks at her. She explains there are supplies and examples on several of their tables. They are demonstrations to help them get started on their project.

“Who remembers the learning target from yesterday?” Pine Valley School District encourages teachers to post the daily objective in the form of a statement that starts with the words “I can.” It is written in language easily understood by the student. A boy raises his hand and repeats what the learning target was. “Right,” Mrs. Radcliffe smiles, “we’re going to experiment with materials.” She reminds them that yesterday they were introduced to the project *Sculpted Space – Inner Worlds* and brainstormed what that meant to them. She asks them how many students used their home time to think about what they would create to depict their own inner world.

She then says, “So, together let’s come up with the learning target for today.” She points to various students who offer ideas about what the expectations should be. One says it could be about their likes and dislikes of various art media they could use in their sculpture. “Okay,” Mrs. Radcliffe nods and walks to the dry erase whiteboard holding a marker. “What is another word we could use that means ‘what you like’?”

“How about preference?” a student asks.

“How about familiarize?” another student offers.

“Great!” Mrs. Radcliffe says as she writes on the board, “I will familiarize myself with art materials and use them to discover personal preferences.” “Okay,” she goes on, “Is there more? What else can we say so we know if you are successful in exploring this planning process?”

A student offers, “Well, like, you could be exploring and creating things you might include in your inner world.”

“Okay!” Mrs. Radcliffe says happily. “So, let’s make a learning target out of that. Remember we need to start it with the words ‘I can.’ Who can put all of this in the form of a learning target?”

A boy raises his hand and says, “I can create different things for my inner world using multiple materials.”

“That is perfect!” Mrs. Radcliffe says as she writes on the board “I can use multiple materials to sketch my ideas of my inner world.” She asks the class to read it in unison and they do. She then says, “Okay, how do I know that you have succeeded? What will be my grading criteria for this target?”

One student offers, “Well, you should have a sketch no, more than one sketch – several.” “Yes!” Mrs. Radcliffe answers:

...probably even more – a lot of sketches because those are your ideas. Ideas are fragile. I don’t want you to lose them; I want you to get them out and documented. Once you do that, choose which ideas to take deeper. Choose a medium that strikes you and seems appropriate to your idea. But, I want you to experiment with each medium and try it out. Remember also that you will have many ideas that you may not end up using in the end, but you eventually want to get to the idea of what is in your inner world over these two days and begin your final sculpture. So, eventually you will decide which media you want to incorporate into your final project, the *Inner World* sculpture. But today, I want you to experiment with all of them.

Mrs. Radcliffe then calls them all over to gather around one of the tables and she demonstrates how to use the material. She asks students questions and they explain their prior understanding of skills and techniques associated with the medium. The students are as much a part of the demonstration as the teacher. As they are working she points out their use of specific art technical vocabulary such as “armature”, “artifact”, “mixed media”, and “assemblage” that occur naturally. The students seamlessly add this vocabulary to their own statements and descriptions.

After the demonstrations the students start experimenting with each of the materials. I ask Mrs. Radcliffe about her particular style of demonstration. She tells me:

I think about the best way to deliver a project and then try to do it. Some of it is based on the amount of time I have and it varies. If I only have a couple of minutes to make a quick demonstration, then I do that. If I have more time, I have students experiment. I can do a very short demo or they can make and learn how to do it through experimentation on their own. So I think now I am most often trying to think about how they can be involved in the process of teaching so that it's not just me lecturing. That is boring. The one who is doing the teaching is usually the one learning.

I ask if she will grade these experiments. She tells me that she will assess them as a part of the planning and ideation grade of their whole project but that she will not put individual grades on each of their experiments. It is about the freedom to try things and see what works and what doesn't relative to their ideas. She feels that putting a number grade on this would risk stifling their experimentation. However, she does believe the process is valuable and should reflect in the final grade, but the whole grade is not just about the end product as it might have been in the past before the creative process rubric was developed. She tells me that the student online portfolios are "super handy" in helping to document the process and thinking in this planning and ideation stage. She stops to say, "One thing I notice though, is that we are not completing as many projects. When I put a lot of emphasis on every stage of the process, there's not enough time and that's something that's important to note."

Classroom management: How are you doing? Mrs. Radcliffe's classroom management is fluid in a way that seems effortless. She puts the students in charge of

their own behavior but her way of doing it is to engage them as a part of the overall community of the room. She is very aware of the students' needs and her management style is a response to this.

The bell rings and Mrs. Radcliffe turns to address the class as students come in and take their places. She asks, "How was the Homecoming assembly?" All of the students answer at once in a cacophony of chatter. "Wait, wait! One at a time," Mrs. Radcliffe implores. "Kevin, what did you enjoy?"

"The dance. Man, you missed it!" he says. Laughter and loud talk resume.

"Guys, I can see you're excited, but one at a time. Becky, how about you?"

"The band," she answers, "You should have heard us!" Again, loud chatter.

"Okay, everyone. We need to get our excitement under control. Everyone stand up." She pauses. A few students stand. "Seriously, everyone," she waves her arms up and down. "Everyone up! Walk around your desk to the right three times." They do. "Okay, walk around to the left three times." They do. "Everyone stop. Stay where you are but make eye contact with someone you don't know well. Ask them what they are doing this weekend." She gives them a nod to do so and they do. "Now, look around the room and find someone in the class that you've never spoken to. Walk to them and ask what they are doing this weekend. Quickly, you only have one minute!" They do as they are told. After about three minutes Mrs. Radcliffe says, "Okay, everyone back to your seats."

The class was quiet now and all are looking at her awaiting the next task. She says, "Okay, who can remember the learning target from yesterday?" One student raises

her hand and reads it from the board, “Artists experiment with multiple mediums and materials to familiarize themselves with four of the materials.”

“Right,” Mrs. Radcliff nods and smiles.

A boy sitting at one of the middle tables is making a bothered face crinkling his eyes and pursing his mouth while wiping his arms. He complains to Mrs. Radcliffe that there is clay dust all over the usually clean table. She replies:

Okay, I’ll speak to the teacher who was in here before but, we need to give him a break. He is a long term sub and it’s not an easy job, but I’ll speak with him.

Thank you for being understanding.

The boy smiles at the compliment and says, “Sure.”

An open door art room. One of the most notable things about Mrs. Radcliffe’s art room is how high the level of engagement is in the activity of creating. On this day the students are all working and intently involved with their projects with the single exception of a girl with shoulder length dark hair in an oversized army green coat. I ask Mrs. Radcliffe about her and she explains that she is not actually in the class. She has a free period and just likes to hang out in the art room. “I’ve told her she can join in on any project she wants to and sometimes she does.” By the time our conversation is finished I look over and see the girl experimenting with paper pulp.

The noise level is noticeably lower than it was when they came in and the students are focused on what they are doing. Mrs. Radcliffe goes to put attendance into the computer and a boy walks in the door. He appears to be an older student, possibly a senior. He walks up to Mrs. Radcliffe and asks her if she knows where he can take an

outside class in pottery. She shows him several options on her computer. She tells him he can sit in her chair and go through the website and find out more if he wishes. He nods and she gets up to let him have her seat.

Mrs. Radcliffe turns on music and begins to go table to table talking with students about their work. Another art teacher apparently on an off period walks in the room. He raises an eyebrow and looks at the radio then at Mrs. Radcliffe. “You can’t listen to Fiest on Friday. What is this?”

“It’s Fiest Friday and it’s better than what you listen to!” She says in response.

“Oooh, did you hear what she said?” the other teacher smiles and asks a student working at a nearby table. He walks around the room looking at student work in progress and chatting with the students about what they are doing.

Mrs. Radcliffe has told me that hers was an “open door art room” and it is especially apparent on this day as people walk in at will and join the action in some manner. The student who had been looking at the computer for ceramics classes is now also walking around tables and talking to students about their art and what their plans are for their projects.

“Hey, dude, do you have an off period?” a boy asks the ceramics enthusiast.

“Yes,” he answers.

“And you like to spend it in here?” the boy clarifies.

“Yeah, that’s right. Hey, can I borrow those scissors?” The boy pushes them to the ceramicist’s side of the table.

“Thanks.” He picks up a scrap of cardboard and begins cutting it into shapes.

Studio procedures. Mrs. Radcliffe tells the class there is five minutes left and they should start to finish up for the day and clean.

“No!” A girl says sadly, “I’m still working.”

Mrs. Radcliffe walks to the plaster table. “Okay, guys, you really need to start cleaning. You know what do to do.” Several plaster artists get up and start the procedure of scraping off the table. Mrs. Radcliffe checks on the other tables and reminds them that they should start cleaning. She goes back to the plaster table to check progress and sees three students still working on their project while others try to clean around and under them. “Guys! We’re cleaning now.”

“Yeah,” says a boy who is trying to clean under another student’s sculpture.

“Guys,” she says above the murmur of the crowd. “I really appreciate you cleaning better than the class that was in here before us. You may have to clean up a part of their mess, but that’s fine. I appreciate it.” This appears to appease a student who was looking sternly at a table covered in clay dust. He shrugs and begins to wash it off with a sponge. Mrs. Radcliffe turns off the music, the sign that art making is over for the day.

“Let me have your attention in this corner of the room,” Mrs. Radcliffe announces walking to the back corner of the room so that students have to turn to look at her. “What are some of the new art terms you learned today?” The students proudly shout out answers. “Hopefully tonight you’ll think about other ideas you might want to use for your *Inner World* sculpture. Away from the studio is a good time to think,” she tells the whole class. After a pause the students start to chat with each other. Mrs. Radcliffe turns to a student and says, “I hope you had fun today. I can’t wait to see your sculpture finished.”

Structure of assessment. Mrs. Radcliffe's students are graded on their presentation of their online portfolio site using a set of presentation criteria (see Appendix A: Online Portfolio Presentation Criteria). They will also have 2-3 projects per quarter and those are graded with specific criteria as well as by how they follow the creative process from ideation through final presentation describing what they are trying to communicate with their art. Additionally, there are exercises where students demonstrate skill. Those are not always graded but are usually included in the final project grade in some manner. Sometimes it could be a separate skills grade or sometimes it is included in the planning and ideation part of a project rubric. Mrs. Radcliffe tells me that the more often a project it taught, the more assessment pieces get developed to go along with it.

I mention the Visual Art Standard Secondary Grading Rubric (see Appendix C) which Mrs. Radcliffe frequently calls the process rubric. Students filled it out as a self-assessment yesterday and I ask if it will be used for this project too. Mrs. Radcliffe says, "Yes, but not as a part of their grade. It's to show growth." She explains that the rubric is not the only way that she and the other art teachers in her district are assessing. They still grade in what is considered traditional ways based on criteria specific to the project, especially in beginning level classes where students are being introduced to working with a new material. In these instances some of the assessment is still based on student ability and skill. She explains:

An example might be with the pottery project that we did prior to the one we are working on now. The grading criteria would be whether they experimented with

different glaze materials and what technical issues arose and how they handled it. It was also assessed on what they were trying to communicate with the project – if they were trying to communicate something at all. The function is considered.



Figure 4: Art assessed for skill, technique, and communication of an idea.

Many art teachers are used to focusing on the final product (Armstrong, 1994; Beattie, 1997). Mrs. Radcliffe believes that it is important to advocate for the creative process and if it is important “it should be a part of what you are assessing.” She tells me that this can be a problem because some parents expect a certain number of final products out of the class. “But if I try to cram so many projects in, I’m not going to get quality process. So, part of it is reframing thinking about what is involved in the project.” She tells me there will only be two final products this quarter, but with those there are lots of exercises, explanations of artistic thinking, and documentation of process. Students are graded on their project proposals (see Appendix D), sketchbook assignments, and how they incorporate planning into their portfolios. While these portfolios are a means of collecting data for assessment, they are also advocacy pieces “to be able to say, hey, your child may only have two projects, but this is what it took to get this.”

Mrs. Radcliffe says that her struggle is how to balance different types of assessment. “I’m formatively assessing all the time in a very informal way. Most of my formative assessment comes through questioning.” She says she will sometimes use more documented types of formative assessment like a ticket out the door, but that most of it comes from “observation and questioning.” She rarely gives tests or quizzes because she learns what students know by how they use that knowledge in their art work. She believes the best documentation is their self-curated portfolios. This not only empowers the students but also allows her to “see that their experimentation and ideation has been documented and they tell me what they’ve learned.”

How Educator Effectiveness affects this structure. I ask if the influx of Educator Effectiveness measures has affected the way she conducts assessment of learning in her art classroom. She tells me:

Right now my views of assessment are changing and have been changing for the last few years. What I know is that I want it to be a process where the student is involved in the assessment and that it is used for growth. So it’s formative and I’m still figuring out a way to have it be that way as much as possible. And yet it also has to satisfy the need of having a letter grade in a gradebook.

I ask how this ties into her teacher evaluation. Half of a teacher’s evaluation is based on a professional behaviors rubric where the principal is looking for specific “quality” teaching elements similar to the way it has always been. But now, the other fifty percent of a teacher’s evaluation is also based on showing student growth. She tells me that she and her district have learned from what they did last year during the “hold

harmless” year of SB 10-191’s Educator Effectiveness Bill (2010). School districts were allowed to experiment with ways to show growth and not have it negatively impact a teacher’s overall evaluation. Last year teachers used the Visual Art Standards Secondary Grading Rubric (see Appendix C) based on a project done early in the class term compared to a project done at the end of a class term. She explains:

We had an early assessment and a later assessment. We say ‘early’ not ‘pre-assessment’ because we had already done instruction before the early assessment. It didn’t feel authentic to say it’s a pre-assessment, especially for using a rubric that is the creative process. Senate Bill 191 says from one point in time to another point in time. Or, we could have all just started with zero. But we couldn’t assume a score of zero because some kids come in higher because they’ve had our class before or they’ve had art every year for the past five years and it didn’t feel like it would be as helpful in guiding assessment. It would give us a growth score, but it wouldn’t help us look at our instruction and find out where we need to change.

Those early and late comparison scores were submitted to the district office of assessment where they were normed. Those that were in the upper 50% were deemed as showing enough evidence of student growth. Those below 50% did not have enough evidence to show growth. Therefore, more evidence would be required. Those teachers can do this by creating a student learning objective (SLO) (Marion, Depascale, Domaleski, Gong, & Diaz-Bilello, 2012; CDE, 2014b) based on available data that indicates an area where growth is needed. Teachers determine the SLO with input from their administrator. Art teachers could create an SLO to be measured with the process

rubric, or they could use another measure of their choosing to show proof that their SLO was met within a specified time frame.

Last year even though teachers assessed the students' evident growth with the rubric they did not share it with the students. By doing this, Mrs. Radcliffe says:

The students really didn't know what was going on and weren't really a part of it.

Also a lot of teachers felt like it was more work because they were assessing with their normal criteria and then with the rubric.

In an effort to streamline the process and have the students more involved, the art teachers decided to have students self-assess in addition to the teacher scores. The rubric can be used as a grade for the class as well as for Educator Effectiveness purposes.

However, Mrs. Radcliffe does not; she reiterates her strong belief that results of the rubric or any another assessment should be meaningful for the teacher as well as the student. "It should make you want to improve your teaching and to make sure your students are learning things they need to know."

The curricular dimension: Fully engaged. There is no district prescribed art curriculum in Pine Valley School District. The art teachers are given the autonomy to decide what it is best for their students to know and able to do based on the state academic standards for visual art. Mrs. Radcliffe explains that she and the other art teachers at Wildcat Ridge High School meet and discuss what essential learnings they believe the students need to have in each class. She says, "We do want students to have foundational skill and knowledge so that's always in my mind when I decide what to teach." She tells me that she knows that every art teacher has his or her own style and

habits of teaching. She shows me her class online portfolio site which contains several projects that she has taught before. One, in particular, she really likes, but:

...the thing is that this time when I taught the project it started to feel a little flat. I'm not teaching it right now because it is not interesting to me. I don't feel like I'm able to actually engage the students in it if I'm not fully engaged.

A project or lesson has to be something that ignites a passion and interest in her before she feels able to inspire students to create meaning in their own art:

It could come from conversations with students. Or sometimes it comes from something going on in my personal life or something that I've been focusing on or some art that I'm making. But a strong feeling has to come from somewhere and then I run with it.

Conceptual learning. Of the essential learnings that the art department has determined will be taught in each class, some of those are skill based, but there are others that are conceptually based. Mrs. Radcliffe tells me that these conceptual ideas are important to her teaching:

What I would like to move towards is choosing a big concept and then, let's say, we do three projects all linked to that big concept. I think a class based on the idea of personal voice would be ideal. Because for me, I want them to learn how to express themselves through art and I think that's important no matter which direction you're going.

An example of this in action happens during a studio work day. Mrs. Radcliffe is walking around the room checking on students as they are working on their sculptures

and stops to ask a student, “What’s the emotion or feeling you are thinking about for your *Inner World* piece?” The student says that he was thinking about nature. “But what feeling would your idea of nature give?” Mrs. Radcliff continues, “Would it be scary like a tornado?”

“No,” the student replies. “I was thinking a happy nature scene.” He goes on to describe a camping trip with friends.

“Okay,” Mrs. Radcliffe says:

So, I can see you are starting to think about how you will use this medium in your sculpture to give meaning to feelings. That’s great. Keep thinking about what concepts you want to convey and how it will appear in your final sculpture.

Just as Mrs. Radcliffe wants her students to be able to create meaningful art around concepts, she also wants them to have an understanding of art worlds both historical and contemporary including how other artists have responded to conceptual ideas in their work. She tells me that she tries to keep lecturing down to a minimum and prefers for students to gather this type of information within guidelines she provides and then teach each other. She does this in different ways depending on the situation.

One class period during this project, Mrs. Radcliffe prepares an art history lesson on artists who work with conceptual ideas similar to what students are beginning to create in their *Inner Worlds* sculptures. It was inspired by a student who connected what he was creating to the Surrealist art movement he had learned about in another class. Mrs. Radcliffe then created research questions concerning artists Salvador Dalí, Louise Nevelson, and Joseph Cornell for student table groups to explore using the Museum of

Modern Art (MoMA) website as a source (see Appendix F: Artist Research Page).

Students researched these questions on a day there was a substitute teacher when Mrs. Radcliffe was attending and presenting a session at the state art education association conference. The following is a description of what happened the day she returned.

Mrs. Radcliffe is standing in the door greeting students. “Hi everyone,” she says when the bell rings. She pauses for a moment but the noise does not die down. “T.J., how are you doing?”

“I’m feeling fresh,” he smiles in reply.

“That’s good to hear,” Mrs. Radcliffe laughs.

“Michael, how are you today?” He looks at her and nods.

“Zach?”

He looks at her and says, “Good.”

“Angela, how are you doing?” The noise level goes down and they notice Mrs. Radcliffe is asking questions. She continues, “Maya? Keith, are you doing well?”

“I’m good,” Keith answers, “I saw you at the football game.” The class is quiet now and listening to the conversation.

“Oh...let’s not talk about the football game,” Mrs. Radcliffe says as she looks down and shakes her head. Groans emit from the crowd. Apparently, the Wildcats lost their Homecoming game over the weekend. Mrs. Radcliffe looks up and smiles. “So, now that I have your attention, Kelly, can you tell me what you did yesterday?”

“Sure,” she replies. “We had different artists assigned to our groups and we did research and we are going to share today.” Mrs. Radcliffe nods:

That is right! Thank you. We are going to teach each other what we learned. I also saw that your group chose an artwork by your artist and you found out about it. I saw from your information sheets that your groups filled out that you wrote facts about your artist. But, a place that we need to work more on is in discussing the contextual and conceptual meaning of the artwork you chose, what the artist was trying to communicate. Then you need to fill out the personal part. What does the artwork mean or say to you? Does that make sense?

Mrs. Radcliffe displays a list of questions on the screen (see Appendix G: Assessment of Artists in History Linked to *Inner Worlds*). She tells them they will share their group's findings with other groups and then each person will answer questions about the artists and their work. "This work will be an assessment about what you have learned about your artists. Think of how you can use what you have learned in your own sculpture."

How the curriculum relates to assessment. Mrs. Radcliffe's emphasis on student meaning and personal voice in her curriculum is evident in how she assesses. While she does assess that students are able to demonstrate a skill specific to the project being taught, most of the formative and summative assessment I observe is how students explain their thinking, planning, and intentions with their project. She tells me that she also discusses studio thinking habits (Hetland, Winner, Veenema, & Sheridan, 2012, 2013), "particularly perseverance and not being afraid to try new things." As these habits align with the state standards in visual art, she is also teaching studio thinking habits as a complementary (Moroye, 2007) part of the curriculum. She believes she is teaching them indirectly but that in the future she would like it to make it more direct. "I think I will

create a poster of the studio habits for the next class and then I can teach them as we move through them in the normal act of creating art.” I ask if it will be something that she will assess. She tells me that she does that already, indirectly, with the process rubric. Any assessing she might add will be informal and formative through discussion and questioning. She brings up the idea of risk-taking in art and how it is an important studio skill, but that she doesn’t think giving a grade for it will help increase a student’s risk-taking in an authentic way.

Mrs. Radcliffe’s choices in curriculum are clearly compatible with her stated intentions of meaning making, consideration placed on the creative process and experimentation, a focus on growth rather than grades, and students being empowered to make their own artistic choices. The structure of her assessment fits into these curricular choices and supports these intentions, as does her friendly and student-centered classroom management style.

The pedagogical dimension: Lens through which I teach. I ask Mrs. Radcliffe how she would describe her philosophy of art education. She tells me that she really appreciates the Teaching for Artistic Behavior (TAB) idea of giving students choices (Douglas & Jaquith, 2009; Jaquith & Hathaway, 2012) and letting them have autonomy in their art work. She does this whenever possible. However, secondary art classes tend to focus on a particular medium and she believes a true choice-based art program would not restrict an artist to a medium. Her philosophy is more an amalgam of all of her experiences. She pauses, takes a breath and then says:

This is what teaching is for me - it doesn't matter what content area you are teaching. You are teaching students to become participating members of the community or participating members of the society, of a family, or whatever they're a part of. You teach them that they can do it with integrity and knowledge and skills to be able to problem solve as issues come up. So, for me, art is the lens through which I teach. It's the language I use. And it's an exchange - I'm providing opportunities for them to learn and they are providing opportunities for me to continue to learn.

She recognizes others are drawn to different lenses. She tries to meet that need in her students by helping them make personal connections in their work. She explains that she is not teaching students to become professional artists, because very few of them will be. She wants to provide them with opportunities to realize that they can use art for a variety of things: hobbies, therapy, or career. "There are lots of different creative careers, and hopefully they'll become appreciators of art in the community too." She says anything can be taught with compassion and an eye for building a community:

Art students get to know each other in the community of a studio environment.

There are parts of this community that they build such as maintaining the studio and the supplies. It's their responsibility to take care of their studio - take care of the community that they're in. That's part of my job. I want the students to see a bigger picture of their actions.

Mrs. Radcliffe demonstrates this philosophy and pedagogy in the structure of her class. It is more than just keeping lecture to a minimum and allowing students to discover

and explore media, or leading students to determine the learning target for the day. It is also demonstrated in the way she encourages students to be their own decision makers – within the realm of reasonable safety, as you will see - and not rely on being told what to do, what the project should look like, or by having restricting rules. The following provides an example.

Student autonomy: The one making the decisions. On this day I observe students talking with each other about what they're doing and giving each other ideas and the occasional helpful hand. Mrs. Radcliffe circulates to all of the tables and asks students questions about their *Inner World* project. For the most part students are just experimenting with the media. Several encounter problems and ask Mrs. Radcliffe for help. Rather than answering them directly she prompts them with more questions. By doing this they find their own solutions.

After brainstorming, demonstrations of materials, and a couple of studio days of working time, the students have ideas for their projects that require a variety of media. A student says to Mrs. Radcliffe with a pained look on her face, "I want to make a tiger but I don't like paper pulp and I don't want to do plaster. Regular clay will take too long to dry and then I have to fire it."

Mrs. Radcliffe suggests, "Well, you could use modeling clay. It is oil based and doesn't need to be fired." The girl smiles and agrees to try it. Mrs. Radcliffe tells her where it is in the storage room. In the meantime several other students ask for rope, large card board, and specific colors of paint. The girl comes back to say that she can't find the modeling clay so Mrs. Radcliffe leaves the student she is helping to find it for her. On her

way to the closet she jovially tells me, “I’m really just a supply getter.” She comes back with the clay and a handful of rope that another student requested. She is met by a boy holding a start of a sculpture. He says, “I don’t know what to do with this. It just looks plain. I want it to look like fire.”

“Well, you could paint over it.”

“Can I put a flame in it?”

“No,” Mrs. Radcliffe replies.

“Not a big flame, a little flame. You know those little tea light candles? My mom has those all over the house. They’re not big. Can I use those?”

“No fire,” Mrs. Radcliffe says definitively.

Another student walks up with a piece of wire she has twisted into a spiral.

“Is this good?” she asks.

Mrs. Radcliffe smiles and says, “I’m glad you were experimenting with a new material, but now you have to turn it in to something that belongs in your inner world. I think there is something similar that someone else made...” she walks to a cabinet filled with student art work in various stages of completion.

She asks a particular student to show a sculpture he made of a tree out of wire. He retrieves it from the shelf and holds it up. She asks, “What made you think about doing that kind of sculpture in three dimensions? Most of the others made their wire designs flat like a sketch.”

“I don’t know. I just did,” he says.

She continues to ask him questions accepting everything that he says; nothing is a wrong answer. He is reluctant at first but she continues to question. He begins to go into more detail about the work he did. Other students begin to ask him questions about what he did and he answers willingly. Although he was reluctant at first, he now seems to be the expert on wire. He smiles and appears to be happy. Mrs. Radcliffe says, “Okay, are there any other questions for Michael about the best way to choose and use wire?”

The girl who started the conversation now says, “Okay, I’ve got an idea about it now.” She turns and begins to gather different weights of wire.

Mrs. Radcliffe hopes that the students can transfer this type of independent problem solving to the future. While she does give frequent feedback and redirects students who are off track, she wants them to determine for themselves how they are doing relative to the daily learning target. “I can at least model it for them.” One of the other skills she wants them to develop is independent time management. “They need to make conscious decisions to complete their projects by the deadline.”

Mrs. Radcliffe gets the class’ attention and says, “This has been a good studio day and you all have a lot of work done. Remember you only have a week left in this class. Can someone read the learning target to all of us again?”

A girl reads aloud “I can work independently and productively toward creating my *Inner World* sculpture.”

“Thank you. Now, how will you know you’ve done that by the end of class?”

A student offers, “You’ve made progress?”

“Yes,” the teacher nods:

The thing I want you to be aware of is your time management. If you only make a little bit of progress, you won't make it to the due date with a finished work of art. So pace yourselves accordingly.

The evaluative dimension: The real kernels of wisdom. I ask Mrs. Radcliffe how she feels about assessment. She tells me that she loves to talk with students and see where they are in the process and what they are thinking.

I think it's easy enough to walk around and give feedback, but the real kernels of wisdom that might come from those conversations can get lost. So I would like to do more reflection where I actually write it down rather than saying it out loud.

But, it is hard to find time and not take too much time away from working.

She tells me she wants a class where there is a lot of visible art making going on and it's hard to find a balance. While she enjoys providing feedback, she does not like grading. She considers the purpose of assessment to help a student progress. Grading that progression feels counterintuitive. As an example, she tells me that there are always a few students that need to be redirected:

I try to do that by engaging them with the process as opposed to telling them to refocus. Ideally, I'm engaging them in a part of thinking and knowing that doesn't translate into a grade. However, if students are documenting their process and write about it in their digital portfolios it can be graded with the process rubric.

She hopes by doing this she can guide the students to turn what might have started as misbehavior into a part of the ideation process. She wants her students to experiment and try new things but knows they fear a bad grade if their art is unsuccessful.

It's really hard because a grade feels evaluative of them as a person. And some people say you can't just grade on effort, but I think you define what effort is. I understand that in math class, if they don't get it right, you can't just grade on how hard they tried. But effort for me is if they engage in the creative process.

We need to change that idea that a grade is punitive. I guess I'm trying to decide what a grade actually means and I'm still working out what assessment means for me, for myself. I'm trying to make assessment be as helpful for the students as possible.

Assessment versus grades. Mrs. Radcliffe is trying to switch to using the process rubric almost exclusively. She likes that it is standards-based and is general enough to be used in any arts situation. But she also struggles with letting go of assessing things students need to know that are specific to medium, skill, or technique. She acknowledges that people need to grow in different ways. She struggles with putting a point value to such an interaction that might "...not always be reflective of how they did."

Student growth in the visual arts. Mrs. Radcliffe believes that student growth is evidenced by their willingness to take risks and learn from them:

I think the students who play it safe and go with their first answer are the ones that I want to see dig deeper. Growth is taking risk and learning from it and being able to reflect on the risk, the mistakes and the good things that happen. Then you apply that learning to future situations. It has to be that we learn about what happens when we take risk, not just that we took a risk. You have to do something with it, do something with what you learned.

She firmly believes that although a final product is important, art teachers cannot give grades solely based on how a final product looks. She points to the state (CDE, 2015a) and new national art standards (NCAS, 2015) and how they are more about the creative process than just skill and technique or just a final product. She believes that while the process rubric is not perfect and may still go through iterations as it is used in practice, assessing students based on their growth through the creative process is more authentic (Zimmerman, 1992; Brookhart, 2012; Madeja, 2013). The difficulty lies in putting point values on this growth for a grade.

Value judgments regarding Educator Effectiveness. I ask Mrs. Radcliffe how she feels about the effects of Educator Effectiveness measures and if they have helped or hindered her practice.

I feel like the last couple of years have been a process of learning for me as a teacher and I do not know all the answers. But since we are so responsible for educational accountability, it's given me more of a place to aim towards. It's helped me with my goals that I really wanted to reach. I think assessment is an area that I can grow and then I can do better. I certainly think a lot more about what I do now that educational accountability has come into play.

But I have to remember that not everybody thinks like that, especially teachers that have been teaching for a long time, especially those that have spent years going through different educational phases and different trends. It's harder to see the value of spending a lot of time on a growth rubric when they just want to give a grade and have it be done.

She tells me that before Educator Effectiveness became an issue most teachers just listed grading criteria and whether or not a student followed it, “it wasn’t even true assessment.” She gives an example of a student who has worked with clay for several years being given a list of criteria that they can easily meet, “but they’re still just making a slab box every time because they are good at it. That is not showing growth.” Educator Effectiveness has made teachers struggle with the issue of not only identifying what growth is in the visual arts, but also a way to show it, and to do so fairly.

Students as evaluators. It’s the last day of the quarter and students have finished their projects. They have signed up for individual conferences with Mrs. Radcliffe to go over the process rubric and each will discuss where they believe progress has been made as they review their online art portfolio with the rubric. Several are working on taking photos and documenting their process. Others are busy closing down the studio for this quarter with an intensive cleaning. While this is going on Mrs. Radcliffe has written four questions on the board that she wants each student to answer. These questions help her evaluate the effectiveness of the class. The questions are: 1) in which project did you learn the most about yourself? Please explain; 2) in which project did you feel most successful? Please explain; 3) what have you learned in this class? How have you grown?; and 4) What suggestions do you have for me?

I meet with Mrs. Radcliffe after class and we go over some of the answers. She is pleased that students are able to answer the first three questions in detail. She attributes this to the focus on their creative process and students evaluating themselves using the process rubric. They have learned to think about their own growth and document their

process in their own words. However, many answer question #4 that they would like to do more projects. Mrs. Radcliffe acknowledges this is a problem. It takes time to discuss the process and to provide evidence of each step in a creation of art. A down side is less time for actual making. However, the online portfolio students are using does help. Time constraints continue to be a hurdle and she, along with the other art teachers and with student input, is working on finding a solution.

Teacher evaluations. Mrs. Radcliffe points out that there are ways in which the changes in teacher evaluations have been a good thing.

I think it's helped me, actually. My understanding of assessment has grown and my understanding of what is authentic assessment has grown. I think in some districts it has not because I think it totally depends on the approach that the district is taking with it. You know, our district starting off by saying 'We trust you, the teacher. We trust you to create your assessment, and we trust you to pilot it. We trust you to figure out what needs to change. We trust you to have the conversations that you need to have so that this data is useful.' I think that has really helped. So for me, it has actually been great.

She is proud of how a strong group of art teachers has come together and worked to create a standards-based common assessment to show student growth for both the secondary and elementary levels. Senate Bill 10-191 (2010) requires all teachers have a collective measure of student growth be a part of their evaluation. While other some districts are having their art teachers be evaluated by using scores from PARCC testing (CDE 2015b), Pine Valley School District has allowed their art teachers to come up with

their own measure to gather collective data. Mrs. Radcliffe explains this rubric can be used to help facilitate a conversation between art teachers and their evaluating principals or administrators where they can discuss growth in art and how they are assessing that in their students. It is a tool to help a teacher show they are effective. “It helps us show our value as teachers.”

However, she knows that there are those who believe it is too much to do on top of what they already do and they aren’t willing to change that much. She acknowledges that it depends on where teachers are in their career. Some teachers who are near retirement do not want to change so drastically at this point. There are many other teachers deeply invested in their careers that want to be a part of reframing the way people think about art assessment and the conversations had about art assessment.

She also makes a clear point that these conversations cannot be just about assessment; it must include curriculum and professional development. Traditionally, professional development in schools is not targeted toward art teachers’ needs. Mrs. Radcliffe points out a positive thing about educational accountability measures in that her district is now providing professional development to the art teachers so that they can see the link between curriculum and assessment and how it can be used to benefit teaching and learning. The art teachers were able to work together with a local art education professor to create curriculum about producing art. They were able to find this applicable and interesting. They simultaneously created assessments of what they would actually be teaching and doing. “All the sudden the assessment became a part of what we were doing, not something separate we felt we had to add on at the end.”

The aesthetic dimension: I will not limit you. “Seeing what appears obvious is not always easy” (Eisner, 1998b, p. 71). Aesthetic elements are interwoven throughout Mrs. Radcliffe’s art room. They overlap and are hard to separate yet, every element described by Moroye and Uhrmacher (2009) are present throughout. These elements are presented below using CRISPA (see pp. 41-43) as an analytical framework.

Connections: *Self, others, art.* Mrs. Radcliffe facilitates her students making connections emotionally and intellectually to their art in the choice of the project, in the way that she facilitates the ideation process, and in how students describe their artwork in artist statements. One of the first things students do after starting each new class is to create a page in their digital portfolio that describes who they are as person, what they like and dislike, and what they believe art is. This enables students to begin to develop communicative connections. It is from this initial description of self that students begin making connections from the self to others and to what they create.

Sensory experiences. Connections to the senses are a dominant element of the aesthetic themes found in the art room of Wildcat High School. In addition to the music, opportunities to explore tactile elements are embedded throughout the art making process. When discussing how curriculum is chosen, Mrs. Radcliffe tells me of her love of pottery:

I tell students pottery can be so personal. Think about it, you’re holding it with your hands; you touch it to your lips; you drink from it, or you eat from it. There are not many pieces of art that are like that. Pottery might be the only type of art

that you can engage with in that way. And food is so much of what brings people together. I have been thinking a lot about that and so I tie those together.

Mrs. Radcliffe thinks about these types of sensory elements in every project she plans and makes allowances for students who might have a negative sensory response.

Risk taking and imagination. Mrs. Radcliffe encourages imagination from the very beginning of the art process and beyond completion. She encourages students to make as many sketches as possible, to experiment and imagine possibilities, to try something and see what happens. This incorporates both fanciful imagination as students have to envision ideas, but also interactive imagination that requires working through a process to see where the exploration will lead (Moroye & Uhrmacher, 2009; Uhrmacher, 2009) as well as working with intuitive imagination that comes in an insightful rush, a “lightbulb moment” when you suddenly know what to do. While Uhrmacher and Moroye distinguish imagination as being something that happens internally from creativity which they believe is presented externally, Mrs. Radcliffe refers to both concepts.

The following scenario provides an example. During a busy work day Mrs. Radcliffe gets the students attention then says:

The creative process happens all of the time. It doesn't have to be sequential. Today as you create your *Inner World* sculpture you can start it at any place – inside or outside. And remember you will be reflecting and imagining forward throughout the process.

When she finishes talking students get up and walk around the room looking for supplies to match their vision. Mrs. Radcliffe circulates around the room. One student asks if his *Inner World* sculpture has to actually be inside something. The teacher notices others have stopped to listen so she emphasizes to the whole group that what they are envisioning and making should be their own creation. She says, “I will not limit you by what I imagine – this is about how you imagine your inner world can be expressed and represented. It doesn’t have to be inside of something, but it could.” In the end, the projects look entirely different, representations of the inner lives of totally different people.

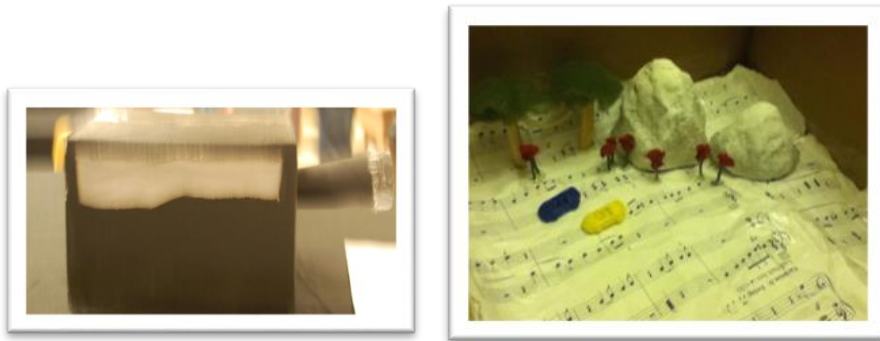


Figure 5: Inner World projects from the inside out.



Perceptivity and active engagement. Mrs. Radcliffe continually encourages students to look and think deeply at what they and their classmates are doing to create art.

She frequently stops a work session to have students break into impromptu peer critique sessions offering encouragement, support, and the asking of questions to push further thought. She encourages them to consider multiple points of view. Students write about this in their final artist statements as well as in their process pages. They are continuously engaged making active decisions about the direction of their artwork as well as the learning targets for the entire class. Additionally, Mrs. Radcliffe has a seemingly innate perceptive sense of when students need to move to be engaged or to calm down and uses this in her instruction to keep students actively involved.

Other perspectives on art and arts assessment. Along with interviewing Mrs. Radcliffe I explored an administrator's and a parent's viewpoint. Mrs. Radcliffe's principal, Mr. Colton, has compatible views. He believes the "teachers have truly led the charge when it comes to creation of a common rubric for art assessments." He says art is important and "teaches critical thinking, problem solving, and reflective skills." He appreciates that Mrs. Radcliffe's curricular choices "allow more student choice and ownership of their learning." Unlike other administrators I speak with, he feels that his comfort level with arts assessment is fairly high. His beliefs of how students can evidence growth are similar to Mrs. Radcliffe's views on assessing the creative process.

Becky Jensen is a parent of a student in Mrs. Radcliffe's art class. She considers herself a supporter of visual arts education, however, she is not sure how students are assessed in art. She tells me she appreciates seeing her daughter's art work when she brings it home and having a digital record of it in her online portfolio. She admits to not

being aware of Educational Effectiveness reform elements. She doesn't see a change in her child's art experience "at all." She says, "I am happy with it."

Summary of assessments used. The first research question of this study seeks to identify what art teachers are doing to assess student learning in their classrooms. Mrs. Radcliff is using a variety of formative and summative assessments described in detail and in context in the preceding interviews and observational vignettes and documented succinctly in the table below.

Table 4: Summary of Assessments used by Mrs. Radcliffe

Mrs. Anita Radcliffe Wildcat Ridge High School					
Type of Assessment	Formative	Summative	Both Formative and Summative	What was assessed?	Graded/ Scored
Electronic Portfolios			X	Completion of open-ended, but required elements including personal connections to art in general and own artwork	Y
Artist Statement			X	Criteria that leads to self-reflection and description of work of art, process and product	Y
Process Pages	X			Steps involved in creating a work of art	Y
Sketches/ sketchbook	X			Iterations of ideas and plans	Y
Project Specific Criteria		X		As a way to determine a finished product, skills and techniques	Y
Creative Process Rubrics			X	Comfort with creative process, Growth for Ed. Effectiveness	N
Short Answer/ Constructed Response	X			Art History research, links to personal work, and sharing	Y
Self-Assessment			X	Process and meeting personal goals	N
Informal Observation,	X			Climate, Relational, and well-being check-ins,	N

Questioning, Feedback, and Conversation				help with ideation, help in process	
Exit Tickets	X			Mentioned but not in evidence at this time	N/A
Guided Conferences/ Interviews			X	To discuss goals and creative process	N
Peer Critiques	X			To offer advice and support on project in process	N
Verbal Review Questions	X			Review academic vocabulary, lesson concepts	N

Final thoughts: The story of the creative process. Mrs. Radcliffe believes the most effective assessments are the informal conversations that she has along with observations in the process of creating art. She is able to talk with students and understand their thinking as they create and help them determine their own solutions to issues as they arise. She believes that the creative process rubric that is used both summatively and formatively helps students better understand their own process of creating. Mrs. Radcliffe does not grade this element of assessment, nor does she grade more formal interviews and check-ins or peer critiques so as to avoid a sense of negative judgement or pressure and allow for honest self-reflection. Each project receives a grade based on a set of criteria as well as for the completion of certain benchmarks or steps throughout including planning, process, and presentation with an artist statement. Each of the projects along with the creative process are documented in an online portfolio that is graded according to a set of criteria that is open enough to allow for individuality, yet specific enough for students to understand the expectations. Mrs. Radcliffe was given the above vignettes and descriptions for review and did not provide comment or feedback.

Mrs. Olivia Loren: It's About the Experience

Griffith K-8 Magnet Academy is located in the Conway School District in the plains of Northern Colorado. It is a magnet school with a focus on the arts and draws students from all over the district as well as within the neighborhood where it is located, a lower to middle class neighborhood bordered by farmland to the south and the larger university town of Douglass, Colorado to the north. There are 717 students, 50% of which identify as Hispanic or Latino and 46% as White. Forty-five percent of the student body meet eligibility requirements for free and reduced lunch. The focus on arts is evident immediately upon entering the building. There are sculptures in cases and in the middle of the hall is a large sculpture made of musical instruments covered in multiple layers of dripped paint. Beside the entry to the office there is a piano that is frequently played by staff and students alike and a changing display of artwork along the wall.

Mrs. Olivia Loren teaches visual art at Griffith Academy. She is in her thirties, tall, and has long, light brown hair tied up in a loose, fashionably messy bun. She has a rich, resonant voice and uses it to full advantage as a classroom management tool. This is her tenth year as an art teacher. She is a teacher leader in her district and has worked on the committee designing art assessments to be used for Educator Effectiveness purposes. She also works closely with the art education department of a nearby university as she supervises an after school art program that allows practicum teacher candidates to gain experience teaching art to Griffith students.

She teaches kindergarten through eighth grade art and sees them for different times depending on their grade level. On average she sees students once a week for 45 to

50 minutes. She describes the curriculum as general art. Her goal is to make it broad enough to introduce students to a full array of 2D and 3D art yet also engender personal connections. I observe her fifth grade art class on Wednesday afternoons from mid-October to late November, 2014 while they complete a mixed-media abstract art project.

Preview of what is to come. The following vignettes and descriptions of what occur during my observations are organized with excerpts from interviews. The first section on intentions called *Concepts and Inquiry* shows how Mrs. Loren is concerned with students making their own decisions about their art work. She does not want to impose her opinions on her students and frequently will direct any question that asks for an element of judgment back to be answered by the students. She prefers assessment that is reflective in nature and is also linked to appropriate classroom behavior which she refers to as studio behaviors. While she does look for a demonstration of learned skill she does not use assessment that is evaluative of artistic choices. She describes her ideas about teaching and learning as continually evolving as she gains more experience.

The second section, *Realm of the Art Room*, describes the physical structure of the art room, the structure of the class schedule, the structure of the planning and presentation of the lesson as well as its assessment. Classroom management is also described. The next curricular dimension, *Meaningful Projects*, describes where Mrs. Loren gets ideas for lessons and how assessment fits within the intended curriculum. Unlike other districts, Conway School District does have a district wide art curriculum but it is very general so that art teachers are given leeway to use their professional judgment to choose lessons and projects that will best meet the needs of their school community and their students.

The pedagogical dimension, *Basic Skills to Personal Meaning*, describes how Mrs. Loren's philosophy and beliefs are evident in how she teaches and interacts with her students. The evaluative section, *Time for Creating*, describes value judgments as they become apparent in the art room at Griffith K-8 Magnet Academy including opinions on the level of importance placed on grades, and in how Mrs. Loren and the other art teachers in her district are evaluated in terms of their effectiveness as art educators. The final dimension of aesthetics, *More Than You May Think You See*, describes how aesthetic themes are incorporated. This is followed by a brief description of an interview with Griffith's principal, then a detailed description of a conversation with a Griffith parent who equates evaluating art to judging a person's faith and religion. Mrs. Loren's vignette is finished with a table detailing the assessments she uses along with their purposes followed by final thoughts.

The intentional dimension: Concepts and inquiry. Mrs. Loren is sorting artwork with her back to the door when I arrive. She is wearing professional, brown slacks and a flowing jade green knit blouse. She smiles and greets me as I enter the room. She says I need to see the artwork that her middle school students are working on - a project around the concept of Identity. "What is Identity?" is written large on the white board with a black dry erase marker. She tells me her middle school students are exploring Identity as a theme as well as other concepts in broad ways.

Student work is stored in individual folders in various stages of completion. There are strips of white paper with student fingerprints printed in black ink clipped to a larger photocopied finger print. Mrs. Loren tells me the students will write their own text that

will become the lines that make the fingerprint. Some will do pen and ink, others will choose black permanent marker. Mrs. Loren says she is not interested in limiting their aesthetic. “It is all about who they are. They can express that how they want; I can’t say, ‘be who you are’ and then tell them exactly how to do it.” She tells me she has reached a point in her career where her vision and the students’ aesthetic match enough to allow them to create with more choices.

I ask her if she has a lesson plan for this project and she tells me that she rarely writes out full blown lesson plans as there is no need. She has taught long enough that she can tell the students the procedures in steps and guide them to begin creating without a formal lesson plan. She describes the project the fifth grade students that I observe will be creating. “I would like them to create abstract art pieces. They will need to know the difference between realistic, abstract, and non-objective.” She says she will share strategies for how to abstract but that rather than having students write a definition, they will “engage inquiry” in a more meaningful way. “I am always thinking about how I can make projects more inquiry based.”

Intentions of assessment. The lesson cycle I observe starts on the first day the project is introduced. Students consider inquiry questions, questions that form as they are working, throughout the project. At the end they write an artist’s statement and reflection about their work. Mrs. Loren calls this an artist review (see Appendix H). This review will be a formal summative assessment at the end of the project. However, Mrs. Loren will check in with students formatively throughout the process. She says she is able to assess her students’ progress because she “knows them, works with them, talks with

them,” and she sees their whole process, not just the final products. Her goal for assessment is to document and present to others what she knows about the student “in my head and heart.”

Autonomy and self-assessment. Self-reflection through artist reviews is the best way Mrs. Loren knows to truly assess a student’s artistic process. It involves revision and reflection and allows students to decide how successful they are. She is able to assess learning formatively in the process. She says:

I give specific verbal feedback. This is a part of my philosophy of art and of art assessment specifically. Specific feedback in the moment is an assessment that helps kids get better at what they are doing and it’s not about judging.

She tells me, “It is their own artistic and personal decision. I am their teacher and I can guide them, but their personal reflection is theirs - not mine, not my opinion – ever.” She elaborates:

When kids ask me, ‘Do you like this?’ or ‘Is it good?’ that is not a question I will answer – ever. It is so hard to consciously not just say, ‘Yes, you are fine. That’s good.’ But it is *so* important as an art teacher to not answer those questions. Those questions put the learning on me; those questions put the thinking on me; those questions make *my* brain work when, as a teacher, I want my *students’* brains to work. When I say, ‘Yeah, that’s good’ that just takes all the thinking for that kid out of it. ‘Okay, my teacher says it’s good so, I’m done.’ When a kid says to me, ‘do you like this?’ I will talk to them specifically about what part *they* think is good or what part *they* think they might like.

The structural dimension: Realm of the art room. The art room is located at the back of the school next to the music room. You can hear children singing through the walls. There is a bank of windows through which you can see the playground and field outside. The room is bright with plenty of open space for students to move around. There is a large storage room to the right with an open door. The wall opposite the window has a bank of cabinets and a sink. There is open shelving along the wall opposite the storage room filled with artwork in various stages of completion organized in boxes, tubs, and large folders. Above this an art time-line borders the wall beneath the ceiling. There are art-making process verbs printed on cards and posted around the room such as: Practice, Think, Perceive, Make, and Personalize among many others. Next to the shelving is a table with dry racks in front of a bulletin board with posters and laminated signs that set the tone for the room. One poster is of the art room expectation which states a singular rule, “Make good choices that will create a safe and productive classroom.”

Mrs. Loren checks the clock on the wall above the whiteboard and looks toward the classroom door. We hear the fifth graders line up outside the door and Mrs. Loren goes to join them. She stands with her hands clasped in front of her. She slightly smiles and intently and silently looks at the line. The students begin to get quiet. “You know I do not give directions until you are ready to hear them.” The line gets straighter and every voice is silent. She says in almost a whisper, “Come on in and make your lines at the front of the room.” The students form their lines, one of boys and one of girls, in a practiced manner in the open area between the cabinets and the tables.

The tables are labeled by a number that hangs from above on a string tied to a paperclip hooked on the dividers holding acoustic tiles in the ceiling. Mrs. Loren joins them at the front of their lines between them and the storage room, in front of a table loaded with frequently used art supplies: crayons, pencils, fabric scraps, scissors, markers, and finished clay pieces that are in various stages of being glazed. Beside the lines parallel to the cabinets there is another supply table, called table 8, where everything that will be used for the day is prepared. She explains they are starting a new project where they will each need to get a magazine and one piece of blank paper.

Mrs. Loren looks at the line trying to find a student to call on as an example who is standing silently but they are all mostly talking and laughing. She turns to me and says, “This is like the longest week of the year.” It is only Wednesday but due to the cold weather that has been predominant there has been no outside recess all week and the pent up energy is palpable in the students’ behavior. Mrs. Loren opens her eyes wide and makes a dramatically shocked expression; the students notice and quiet down. She calls them one by one and they get the supplies they need and sit at their seats. Students sit four to a table. There is a blue plastic tub in the middle of each work table that contains scissors, pencils, and glue sticks. A boy raises his hand but yells out before he is called, “I am so glad to be in art today!”

Structure of the lesson cycle. There is an essential question posted everyday on the white board around the concepts and themes associated with the projects. Mrs. Loren tells me this is to get students thinking and form a basis for them to be able to share ideas within their class and school community. She says, “I post objectives and targets too, but

the questions give them a new way to express their ideas around these broad themes. They are used to working in groups and they get excited to share their thoughts and ideas.” As this school houses kindergarteners through eighth graders she has had most of these students since they started school and she feels they have been able to establish a culture that encourages collaborative artistic behavior.

Mrs. Loren says in a quiet speaking voice, “As soon as I have your attention I will be happy to give you directions. We will be starting a new project today.” She asks them to hold up their thumbs as she does. The students do the same. She tells them they will look through their magazine and find images the size of their thumb. “We’re looking for small pictures of anything – anything you want to find. They should be big enough to see what it is there but still pretty small.” She demonstrates cutting a rectangular image about the size of her thumb from a magazine then holds it up. “We can tell what it is, but you don’t need to necessarily be able to. We will spend five minutes gathering as many images as you like. She pauses, a boy raises his hand. “There is a question. Bill, what is your question?”

“Will we be making a collage?”

Mrs. Loren looks up and to the right with a pondering sort of look and says, “I will answer your question yes and no.”

The students seem okay with this open ended answer. She tells them to see how many images each person in their table group can cut, then to put them all in a pile in the middle. As students are cutting Mrs. Loren walks around their tables to check on their progress. She points out a few images that are cut too small and reminds the student to

make sure they are thumb size then checks the student's thumb and smiles. "Okay, then my thumb size," she amends, and shows the students her thumb compared to a much smaller student's thumb. The student smiles and says, "Okay."

A student holds up a magazine so that Mrs. Loren can see it from where she is standing two tables away and says, "Can we cut this, or that?"

"Yes." She answers.

She tells the whole class that she knows she didn't give them a great deal of direction but that it was on purposes. "Josh, what do you think?" He replies that he doesn't know. She says, "Well, you get to make that decision."

Classroom management: Seeking self-regulation. She walks around them for a few more moments then says, "Thank you table 2 for responsibly using your scissors." This has the effect of several other students sitting up with more erect posture holding their scissors with purpose. With a firm, yet strikingly quiet voice Mrs. Loren says, "Fifth grade, freeze." She pauses, "Good job freezing. With your eyes," she emphasizes, "look at table 6. They have a nice big pile of pictures. You will need to double that - one pile for your whole table. Cut in rectangles, not around the image's contour."

The students continue to flip magazine pages and cut. They chat among themselves. Several trade their magazine for a different one. "I don't want to be a chicken, I don't want to be a duck..." one girl absently sings to herself as she cuts thumb-sized rectangles and places them in her table's pile of images already collected. She stops and says "Look! I can cut off this cat's head!" Mrs. Loren walks over and says, "Oh my gosh! That is a super fun activity for another day." "Another day" is said with emphasis

and the slightest hint of a one-eyebrow-raised teacher-look. She scans the room and then says, “Fifth grade, freeze.” She pauses. “Thank you for doing so immediately. I will give directions when you show me you are ready.” She waits and the students become silent. “Please put your supplies back in your supply tub and a stack of magazine and a stack of images in the middle of your table.” The students do as asked. She says:

Now, when I finish giving instructions, you will fold your paper into four squares. You get to decide categories that your images belong to with your group. Your group will fold one paper into four squares and you will sort your images into those four categories and label them. Ladies and gentleman, you have two minutes to categorize your items. Go.

Students begin sorting while others fold their group’s paper into squares. Mrs. Loren walks around the groups and talks to them individually while they sort and label. She stops at one group and says, “Well, you guys have got to agree on some sort of categories before you can sort.” After a few more minutes she says, “Fifth grade, freeze. Thank you, Joe, for your freeze and looking at me right away.” The others follow. “When I call your table, tell me your categories.” She point to each table and they share out in turn: boring, awesome, plants, animals, food, people heads, things we don’t know, funny, sport, natural, unnatural, and no idea.

“Okay, ladies and gentlemen, check the way you are sitting in your chair. Check the way you are listening.” She pauses and allows the students to check their own behavior rather than calling on those off task. “Of the wonderful categories you identified, I will now give you three categories. The first is realistic. What does that

mean?” She pauses and looks around the group. She calls on a boy with his hand raised who says, “Something that you think can happen.” She smiles at him and calls on a girl with a raised hand.

“Things that are true to life?”

“Yes,” she says, “you are both right. Something true to life that has a photographic quality. It’s not a cartoon. The next category for you is abstract. What can you tell me about abstract?”

A student calls out, “Weird. Mixed up.”

Another says, “Random. Oddball.”

“Okay,” she says:

...those can be good descriptions. However, when we are looking at pictures, abstract could be something we recognize. It’s just not perfectly realistic. It is uncertain – you could recognize it, but maybe not. Okay, last category: non-objective. Something is non-objective when there are just lines and shapes. For instance, it is not a picture of a vase and flowers, it might be a green line and some color. You can’t tell what it is.

She pauses as the students look at their piles of images. “I am waiting for my fifth graders to listen. When you are ready to ask a question, raise your hand. Maggie?”

“Are words non-objective?”

Mrs. Loren answers, “You can make that choice and decision with your group. Now, you will have one last category called uncertain. Write your four categories one in each square on your paper.” Mrs. Loren writes the four categories on the white board as an

example. “Once you have your categories written, work with your groups to decide and to sort. Go.”

The students begin to work. One group politely argues. A boy holds up an image to a girl at another table. “Do you know what this is? I think I’m right.”

She answers, “Ask Mrs. Loren.”

Mrs. Loren says, “Well, *do* you know what it is?”

The boy answers, “I think it is a taco.”

“Okay,” she says, “so if you know what it is then you decide if it goes in realistic, abstract, or uncertain.”

“Abstract?” the boy answers with a question.

“That’s up to your group to decide.” Mrs. Loren says. He turns back to his group with his eyebrows raised and they nod. The questionable taco is sorted into abstract.

She keeps an almost consistently quiet voice even when addressing the whole room. This is intentional as her normal speaking voice carries well. The voice level is enough to draw students in but quiet enough that they have to listen with purpose to understand. I ask her about using her voice as a management tool. She says:

When I lower my voice they have to work harder to hear me. It is a very easy management technique. They feed off of the calm. The quieter I get, the more it just seems to bring it all down a little more too.

Studio behaviors. After a few more minutes of attending to groups Mrs. Loren says, “Please make an effort to agree with your group. When you have all of your images sorted, glue them down.” She walks to a group that appears to be having difficulty

deciding and watches them. One boy mediates, “Try this – instead of talking about each one, why don’t we each grab a handful and then just decide where we think they should go.” Mrs. Loren nods and walks over to the extra supply table and picks up several glue sticks. She puts them in the middle of each work table. As she does this she says with a raised eyebrow, “*You* are in charge of the glue stick. *It* is *not* in charge of you.” The students smile back at the clever way of prodding them to be responsible. She reminds tables that as they have their images sorted, they should start gluing them into their decided categories. The students continue to glue and sort as Mrs. Loren monitors.



Figure 6: An example of a group's images sorted into categories.

She pauses and waits until students are silent again and then continues in a quiet voice, “When you fill your page, your team will decide when it’s full, you will write your names on the back. Plus, write your categories on the back along with a definition.” She pauses and then repeats the directions in steps with a slight sing-song to her voice. She also writes it on the board. “You have three things to do: 1) names on back, 2) list categories, and 3) write your team definition of your categories.” She sets the dry erase marker on the tray with a metallic clang then says, “When I say freeze it will be time to

clean up.” She walks around the tables and monitors while students are frantically finishing. She looks up at the clock then says:

Freeze. I am looking for fifth graders ready to line up. They will have glue sticks in their tubs. One person will take their supply boxes to table 8. Art work with names on it will go in a stack on table 8. You should be standing behind a clean table with your chairs pushed in.

She gives the students a minute to do what they have been asked then says, “Table 5, you may go. Others, you may go. In two weeks we will be making an abstract or non-objective art work, your choice. Good bye. I will see you in two weeks.”

They wave as they walk out the door to their classroom teacher who is waiting for them. Mrs. Loren then tells me that they will be gone on a field trip next Wednesday and will miss a day of art. She will have to figure out how to take a step out the process that the other fifth grade classes will get that this class will not. I ask if this sorting project will be graded and Mrs. Loren tells me that it will not be a separate grade, but she is assessing their understanding formatively. “I know I won’t see them for a while, but I do want them to remember the art vocabulary and to be able to tie it to their images and ideas they created today.”

Structure of assessment. I ask Mrs. Loren what form assessment usually takes in her classes:

I feel like assessment in the visual arts is very instantaneous. I can tell by looking at a kid and watching what they do and how they do it if they understand what I’m asking them to do, or what they are trying to do, or if they need strategies to

help them do what they are trying to do. It's immediate. It's right here. And it's *all* formative. Even the summative assessment is formative because it builds. Assessment in the form of feedback in the moment of learning and making is what she believes most helps students succeed. "I feel assessment is happening all the time. Documenting it is a mostly unnecessary formality."

She says summative assessment for middle school students is a little different. It is done in the form of a rubric specific to the project and is points based. There are reflective elements to this rubric as well (see Appendix I). These become averaged to equal a final grade in the term. Third, fourth, and fifth grade students' summative assessment is done solely in the form of reflection on the artist reviews. She wants the students to answer: How did I do? and What will I do differently next time?

Assessment on a project might look different than assessment in terms of artistic behaviors. "Can they listen? Can they focus? Do they try? These things also come into how the student is assessed." Grades at the end of a term are a combination of things that equate to the students' level of proficiency in the state art standards. She tells me there is "not a lot of" formal summative, end of project assessment for first and second grades. "It could be, 'let's take a walk and look at what everybody did – Woohoo! Great job everyone.' It is not formal." She does artwork reviews with third, fourth, and fifth grades. The reviews are a series of questions about artistic behaviors. Fifth grade is required to write a little more than the younger grades and answer open ended questions. Third and fourth graders answer "yes" or "no". Mrs. Loren says:

‘No’ means, ‘I can work a little harder, I can do better.’ Yes means ‘I did my best the whole time.’ For kids who say ‘maybe’ – it’s not an option. Maybe means you can work harder so that is a no. So I ask a lot of questions about artistic behavior – ‘I use my time wisely, I respected my materials’, those kind of things – basically, ‘I followed directions.’

The written questions are project, content, and unit specific to what they are doing. It takes about 30 minutes to go through an artwork review together as a class. The review results in a snapshot of proficiency of how each student did with that project but, Mrs. Loren stresses that doesn’t necessarily equate to their final grade in the class.

It’s not like a gather up all of their artwork reviews and say ‘okay, proficient, proficient, partially proficient’ and average them for the gradebook. That’s not what I do. I know where my kids are because I am with them, I watch them and I participate with them. I don’t want them to associate their honest artwork reviews with a grade or some sort of judgement.

She tells me that assessment can be peer assessment such as, “looking at others’ work like a gallery walk and talking to each other. It’s not necessarily built in, yet, but I am trying to make it more of a habit so kids know the procedure.” Mrs. Loren says that there are times when different students require different assessments, for instance, one may be assessed more on artistic skill and another more on artistic behaviors and effort.

Joey’s best may be different than Ina’s best. If Joey is putting his best effort in, even if his artwork may not be as pleasing, if he is doing his best and his artistic

behaviors support him, he will do just as well even if he doesn't have foundational art skills, yet. It's really those two pieces together.

How Educator Effectiveness affects this structure. Conway School District is implementing what Mrs. Loren calls a type of "high stakes testing" in the visual arts to be used to evaluate teacher effectiveness by showing student growth. She struggles to find a way to meld her philosophy of what she believes kids need "to put their choices into their artwork, for it to have personal meaning and for them to have foundational skills" into a test. This "test" is a performance-based assessment given at the third (see Appendix J), seventh, and high school level. The third grade assessment will happen before Thanksgiving break, middle school happens once every trimester.

The assessment contains a brainstorming component, a production component, and a reflection component and there is a rubric to score all of it. The students have a choice of what they are creating:

I was on the committee that designed the assessment and I wanted to make sure that we had something that allowed the student some choice, and that the requirements for the assessment would honor our artistic process. We wanted it to match the way we teach.

The scores that come from these assessments are a part of what is used to evaluate art teacher effectiveness. In Conway School District, 50% of a teacher's effectiveness score comes from administrative evaluator assigned points based on at least two observations using the Teacher Quality Standards Rubric from the Colorado Department of Education. 20% is from state standardized test scores in language arts and mathematics shared

among the entire school. The remaining 30% is from student data gathered from these art performance assessment tests. It is not compared to earlier scores to gauge growth; it is a snapshot of proficiency of where the student is at that point in time.

Third grade was chosen as it is the middle of their elementary time so that teachers are able to see if students have their basic foundational skill. The results can allow teachers to determine, “where we need to go in fourth and fifth grade – that was the view when we designed it.” I ask Mrs. Loren how the results of the tests will affect the student. She says that she will look at the test’s rubric scores when she is thinking about the student grade, but “the grade for my art class is not based on the scores of that test.”

The curricular dimension: Meaningful projects. Mrs. Loren says there are many things that go into what she decides to teach. She is very familiar with the state standards in Visual Arts and makes sure what she is teaching is aligned to the conceptual and process based ideas found in what she, and many other art teachers, call “the new standards” that went into effect in 2009. She describes how she plans as:

Sometimes I do things that are connected among several grades; sometimes I do things that are completely different. Well, I do a lot of different things. It fits into my philosophy, part of my decisions are based on what I have available, part is based on the standards, but pretty much I can take anything I am doing and say here’s how kids are critiquing or creating in their units that align with the standards, especially these new standards.

I ask if how she presents her information to students has changed as she is putting more emphasis on process and concepts in the art curriculum.

My new learning with new philosophies and new standards is that I am trying to get things to be more inquiry based, more interactive rather than a lecture.

Although sometimes you just have to lecture. I am including a lot more cooperative learning.

So, it's changed over time, certainly. I think experience, me seeing that when kids have more responsibility for their learning, they learn more. When I am responsible for giving them all of the information they don't own it so much. When they have the responsibility for generating the information, or taking it on, or interacting with it they have ownership of it; it is more meaningful - the learning is better.

How the curriculum relates to assessment. A student walks up to Mrs. Loren with her paper and a pained look on her face to say that she has made a mistake. "So, why do you feel it is a mistake?" Mrs. Loren asks.

"Because I tried to cover it up and it turned out more noticeable."

"Okay, I think you have choices. You can try again on a new paper, or you can keep going. Sometimes when you think it is a mistake you continue and it turns out better than you think."

The student sighs and says, "Okay, I'll do that. I would like to see what happens."

"You might consider using contrasting colors," Mrs. Loren suggests.

She leaves the student to work and walks over to the supply table to pick up a piece of chalk and a piece of paper. She sits down next to another student. He looks at her and asks, "Are you going to make art?"

She says, "I am going to do some color experiments, yeah."

He smiles at her and goes back to his work. The students are all working. Some get up to get other supplies from table 8 but the group behavior is focused. Mrs. Loren looks up from her chalk and says, "Wow! You all are really focused today."

A girl across the room does not look up from her paper but says aloud, "It's fun."

A boy adds, "The chalk is a really good idea."

Mrs. Loren says, "I don't think I do chalk nearly enough."

"Yeah," a couple of students answer.

Another student asks, "When do we get to do our final?"

Mrs. Loren says a little louder, "As soon as you are ready. You have been experimenting, you have been making choices. Now you get to decide when you start."

They all go back to work. One student gets up and brings back a 12 inch by 18 inch piece of paper. Mrs. Loren sees this and says:

Your six inch square paper where you have drawn your abstract image from your viewfinder is your final artwork. But, it's your choice. You are making abstract art and if you decide you'd rather use the large paper then you can. But, remember you only have one more day until the end of the term so we have to finish.

Mrs. Loren picks up her artwork and sits down next to another group of students to work. She listens to the conversation that is going on then asks a student, "What are you doing with your work?"

“Experimenting with color and mixed media,” she replies. “I am looking for anything orange, yellow, or red. I’m going to try mixing colors with crayon or colored pencils.”

“Oh, I’ll do that too,” the student next to her says and reaches for those colors in the tub of supplies.

Mrs. Loren turns to another student nearby. “So, do you like the oil pastels better or the chalk?”

“Both,” the boy answers.

“Okay, is there a way you could combine the two?”

“I don’t know,” he says as he tries.

Another student walks up to her and says, “Mrs. Loren, I lost my final paper. Can I draw a new one?”

“Yes,” she says as she stands up and walks to the supply table. “But, tell me what you artwork is going to be about.”

He answers, “It is an abstraction of the sun with maybe this sort of water.”

“Okay, do it.” She hands him a new paper.

After several minutes Mrs. Loren checks the clock and then says, “Fifth grade freeze. I need a pile of artwork in the middle of your tables, a pile of viewfinders, a pile of pencils and erasers go in your tubs, and a pile of fifth graders ready to line up.” She says this with a giggle. The students laugh and begin to sort and clean their areas.

Mrs. Loren says, “When I call your table you may line up.” The students line up in front of the door. After the last of the tables has emptied Mrs. Loren walks to the front

of the line. “Raise your hand and in your own words tell me what abstract is.” She calls on several students who answer.

As the students leave she tells me that what she is assessing is not just the content that they put into their work, but also the transfer of skill.

There are criteria such as taking the small image and filling the page, adding detail, the craftsmanship, and even behavior, but I want to see how they use what they learn in the future too. I love abstract art because it is a concept that they can use in, really, anything. I can really see that transfer.

She says that the next time she sees this class she will pay particular attention to how abstract their designs are and in what other ways they are being successful. She tells me she is seeing that some kids are saying the definition of abstraction but do not appear to be making their art abstract. She wants to make sure they can do more than just say it but actually use what they are learning in their work. She is also looking at what she calls “artistic behaviors” such as how much effort they are putting into their work and their attention to craftsmanship.

The pedagogical dimension: Basic skills to personal meaning. Mrs. Loren says that her philosophy of art education has changed in the ten years she has been teaching. She believes if she were to go back and examine her ideas from when she was a pre-service teacher that her perspective will have altered.

It is a lot different now. I really feel like primary students need to build basic skills – so that’s, ‘Here is a shape; here is how you draw it. Here is how you put it together with other shapes to make an image. Here’s how you hold your

paintbrush. Here's how you mix colors.' Very basic information so that they get those skills of how to use art making materials, how to visualize and how to put things together so that in upper elementary we can add more personal meaning. We can get more creative and we can have more choices so that by the time we get to middle school we can make an artistic goal and know how to meet it. And now I am almost opposite from where I started.

It's not me creating the goals – you create your own goals within the guidelines I give you. You decide how to get there within these parameters. It is basic skills leading to personal symbolization and personal meaning.

These statements are evidenced in the following observation scenario:

Learning through experimentation. “Mixed Media” is written on the white board. “Ladies and gentleman,” she says without raising her voice but the students stop and turn to hear her, “As you are working on making your paper look like this,” she holds up her paper folded so that there are six sections:

...start thinking about what media you would like your final work of art to be. It will be entirely up to you. If you choose color pencil or regular pencil, or if you outline in sharpie, if you erase all the pencil and replace it with paint – it is up to you. For the next several minutes you will experiment in each of your six squares with various media.

She points to the term “mixed media” written on the white board. “Mixed media is when two or more art media are combined. What is experiment?” she asks the group.

A girl raises her hand and says, “It means you try different things.”

“Yes,” Mrs. Loren responds, “In each box you will experiment – try new things, try different combinations of media. Think – what happens if...? Discover things you might want to do on your final artwork. Try things with that idea in mind. Are there questions?”

A girl raises her hand, “So, are we taking our abstract design and putting it in here?” She points to a section of her folded paper.

“No,” Mrs. Loren clarifies:

For the next ten minutes discover what media you like or don’t like with the idea of your final artwork in mind but we won’t add media to our final art until tomorrow. Think about it though. Say you want something that looks like hair, then you will experiment with media today that could give you the illusion of that texture.

The students get right to work and seem to enjoy the freedom of experimenting. Mrs. Loren walks to each student and checks on them. She looks around and says, “I love the focus. This is the focus we need, it doesn’t have to be silent but you do need to focus just as you are doing now.” A boy asks her a question and she nods and says loudly so everyone can hear:

Jion has a good question – ‘Do I need to cover the whole box?’ That is up to you as the artist. You may put as many experiments in one box as you want but, you may want to make a note about what you did so if you like it you can do it again later. For oil pastels – experiment with layering and blending and scratching some of the material away. You always can make that artist’s choice on your materials.

Mrs. Loren continues to walk around and sees a student staring at his paper. He tells her he wants his final work to be black and white.

“Okay,” she says, “What do you think will give you the best black and white look?”

“I’ve got it,” he says and picks up a black marker.

She walks around the room and checks on individual students. She stops by one boy and asks what he is going to put in his final open square on his experiment page. He holds up his arms and the bottoms are covered in blue oil pastel. “That’s the problem with pastel,” he laments, “It goes where you didn’t intend for it to go.” He gets up and goes to the sink to wash his arms. Mrs. Loren smiles fondly and then looks up at the clock.

She says to the class, “Make sure you aren’t distracted from what you need to do. We have a really limited time for this project since we missed a day for a field trip.”

After several more minutes and questioning other students about their plans and experience with the different media, Mrs. Loren raises her voice only slightly and says, “Ladies and gentlemen, raise your hand to share something you learned in your brief discovery time.”

A girl raises her hand to say that she rubbed her fingers in oil pastel to blend it and it transferred to other places on her paper. “This is good *and* bad,” she concludes.

A boy raises his hand to say, “Oil pastel mixed with crayon works pretty well. Oil pastel is darker on the paper and it changes depending on how thickly you apply it.”

The girl who answered before offers, “Yes, but oil pastel may not be the best choice if you want to keep your paper clean.” She says this in a wry tone as she looks at the boy formerly with blue pastel on his arms.

Mrs. Loren smiles at that exchange and then says, “I look forward to hearing more about your experiments when I see you next week.

Several students ask her if they can stay and experiment now since it is after school. “No, I would love you to, but we have classes in here after school.”

“Awww,” the students say.

Mrs. Loren laughs and says, “Okay, everybody out! I’ll see you next week.”

One of the girls hugs her as the remainder of the students leave. She turns to me with a wide smile and says, “Actually, I was like ‘eh’ about this project but today they were really into using their experiments and it made it much more interesting.”



Figure 7: Examples students' experimentation with mixed media.

Student autonomy: Whose artwork is it? Mrs. Loren clasps her hands behind her back as she walks around and checks on students work. At one table a student looks up then holds her art work up for review and says, “Is this better?”

Mrs. Loren says, “Well, I don’t know, I’m not the artist. What do you think?”

Another student next to her says, “I like that you’ve almost sort of outlined the floral shapes. It makes it stand out so it’s more abstract.”

Mrs. Loren looks at the other student and nods her head. Then she says to the artist, “So what you need to decide is - do *you* feel it’s done?”

Students continue to work and Mrs. Loren continues to stop in and check on students as she makes the round of the room several times. She looks up at the clock and says, “Oh no! Fifth graders, we have only ten minutes left to work.”

A boy holds his up from across the room for inspection. “Is mine done?”

Mrs. Loren answers “Have a neighbor hold it up for you. Take a few steps back and then you decide. Ask your shoulder partners too.”

Mrs. Loren listens in to the conversation as both students sitting next to the boy make specific suggestions such as blending between two shades of green and the line quality. The boy works a little more on his paper then stops, looks at it and says, “Okay. I’m done.”

Another student asks how they could draw a certain part of what they see in their viewfinder. Mrs. Loren looks at it from a couple of angles then says, “Well, maybe you could create a line that connects these two shapes. What do you think you can do?”

“Oh, I’ve got it. Okay. Thank you,” the student replies and starts drawing again.

After walking around and checking on a few more students Mrs. Loren says, “Make sure you have your name and your definition on the back of your artwork – especially if you decided to get a new paper.”

A girl raises her hand and says to Mrs. Loren, “I’m done.” The teacher walks to her and says, “Okay, where is your viewfinder? I just want to see how it all fits.” The girl puts the viewfinder on her image and sets her art work next to it. Mrs. Loren looks for a while and tilts her head to get a better angle.

“Hey, I have a question about background. If you have a main idea or subject in the middle, you still need to create some sort of abstract in the background.”

The student looks at her work and then says, “Well, is this good enough?”

Mrs. Loren smiles and says, “Well, it’s not my artwork, is it?”

The girl smiles back and says, “No.” Then she looks intently at her viewfinder. She begins to add more to her drawing.



Figure 8: Image of a student's abstract artwork and its viewfinder origin.

The evaluative dimension: Time for creating. I ask Mrs. Loren how she thinks the project went. She tells me she is already thinking of things she wants to modify such as making directions more clear about how to transfer their drawing. She tells me that this class is different than the other fifth grade sections in that it is more advanced.

They just do what they need to do. We've got some talkers in here for sure, but they know what to do. The next class will need more explicit instruction. The transitions will need to be in steps. The directions for doing the experiments will need to be much more explicit and I'll need to have the materials already set out so they don't need to wait on me to pass them or go get them.

She tells me she wishes she had had more time with this group. There are three other fifth grade classes and two did mixed media but the other two did abstract collages. She shows me some of the collages and tells me she likes how they turned out better than most of the mixed media ones. I ask if this project will be a grade and she says that she doesn't score their artwork, instead end of the trimester grades are given according to where students are in terms of standards proficiency: unsatisfactory, partially proficient, proficient, and advanced and this is based on how they do collectively throughout the term. To determine this she looks at their artwork, their art reviews, notes their explanations of their thinking during conversations, as well as their overall behavior. "So the assessment of the skill is: is it evident in their artwork? It's not a test or something separate that takes away time for creating."

Assessment versus grades. I ask Mrs. Loren if she believes assessment is the same thing as a grade.

I realize that most people may think of assessment and think grades, but I don't. It's about what does this child need, what feedback does this kid need – assessment – to make them better *right now*. It would be interesting to interview a

regular classroom teacher because they may think assessment is testing. I think the art teacher's view of assessment is not the same view as somewhere else.

It's hard because that grade for me – a kid can put all of their effort into that artwork and still maybe not be happy with it. But I can see they did what they needed to do, they are still proficient. So, even though they may assess their own work differently than I do, that's not necessarily any less valid. It's not connected to a grade.

Middle level grades are an average of points. They get a score for their final projects which are averaged to become their final grade. But the rubric (see Appendix I) used to gauge the score is not just about their skill or the end result of the work, there is a great deal about process. It also contains self-assessment elements and room for the artist to describe and discuss their experience with their work. Middle school also receives a formative behavior grade weekly that is averaged to a final behavior grade.

There are two grades on elementary level report cards as well. One is based on proficiency of the art standards and the other on artistic behaviors. The final grade is not specifically based on the artwork but rather, "...on how I know the student. Can this student do what I have asked them to do? Can they use their supplies responsibly? Can they tell me about what they have learned? It is studio habits, studio behaviors, and proficiency."

Student growth in the visual arts. I ask Mrs. Loren what she believes is evidence of student growth in the visual arts. She tells me they do not do a lot of pre- and post-testing. It is more about the introduction of a skill or information and then she sees how

students “demonstrate that they learn it” in their artwork. She gives an example of a child who can list red, yellow, and blue as primary colors and says that could be evidence of growth but “...can they use red, yellow, and blue to make something – that is better evidence of student growth in the art room. It’s much higher level. It just happens very organically. You can’t force a performance and see true understanding.”

Assessment where you have to show or prove evidence of growth feels inauthentic to Mrs. Loren:

Taking this organic process of an experience with art and then saying ‘now you have to write it down’ feels forced. It feels unnecessary in some ways. Evidence of student growth happens when a student comes to me and says, ‘Wow, I’m really proud of my artwork. I think I did good on this.’ ‘Why did you do good?’ ‘Well, because this is the story and here is what is happening here and I worked so hard on this one line.’ or ‘Wow – look at what is happening here.’ Maybe I didn’t even know it was happening and it is great. Student growth happens when – ‘Oh, this didn’t really work out very well and I don’t like it.’ But - okay, when you do it again, you know now and you’ll do it differently. That’s growth. Their experience is that evidence of growth.

Assessment for documentation takes time. How can we make quality assessments that are quick and meaningful and easy and *maybe* quantifiable? If we have all of these rigid requirements of what valid assessment is supposed to look like, then how does an assessment in another district for all art classes and an assessment in our town that is completely different fit together? Do they all work?

Because if they do all work, what does that say about tests that are all mass produced to fit a certain mold – standardized tests? Why would we ever want to do that if what we are doing does work for us?

Value judgments regarding Educator Effectiveness. Mrs. Loren believes that in many ways the focus on Educator Effectiveness has been positive:

It is asking me to pay attention to what I do, to know what I do and to be able to tell and show people what I do. And how I do it and why it works for kids and why it works for art. It has, in this way, made me an advocate for art and for my art students and that is a good thing.

She appreciates the Teacher Quality Standards Rubric from CDE (2015a) that principals use to evaluate teachers when they are observed at least twice a school year. This rubric is used to score the other 50% of a teacher's evaluation than the 50% based on showing student evidence of growth. It forces her to think about her teaching and to strive to make it better when it would be easy to let other things take precedent in her time. She gives examples of reaching out to parents and in incorporating technology or mathematical thinking, which are all teacher quality standards principals evaluate with the rubric.

It keeps me from getting stagnant. The rubric feels like a good tool to me – I don't feel like its refined just yet, but it forces me to take a close look at what I do which is what I ask my students to do with their artwork reviews and personal reflections. So overall, I like the teacher quality standards rubric.

She says that “on the flip side”, being forced to implement an assessment to students “that doesn’t feel natural and that takes time away from making art, even though we tried to create an assessment that didn’t” is not necessarily a positive thing:

It’s not in natural alignment to what we would be doing otherwise. So, if the idea is that everything we do is in the interest of student engagement - we want kids to benefit from this. But if I’m doing things and investing time to make something fit that is not natural, then I am taking away from what is good for kids such as time on inquiry, and creation, and procedure.

At the time of this interview, the assessment had not yet been given to students. Mrs. Loren says she will share her experiences with me once the test has been taken by students and report the experience. She, however, does not respond to repeated inquiries over several months for this information and the study had to be finished without this additional data. It is a limitation of this study.

The aesthetic dimension: More than you may think you see. The aesthetic elements of CRISPA (Moroye & Uhrmacher, 2009, 2010) are apparent through connections, risk-taking, imagination, perceptivity, and active engagement. Students are given parameters for their products but within the parameters are allowed to make their own choices of subject matter, media usage, and manner of presentation. They are able to connect their own likes and dislikes or experiences to their art. This, as well as the pace of the lessons keeps students engaged. Mrs. Loren’s focus on experimentation also allows students to share their own perceptions of working with the various materials and they had the autonomy to choose what made the most sense to their own perception of their

final product. Mrs. Loren encourages risk-taking not only with the experimentation but by also allowing students to determine what to do with their artwork if it did not turn out the way they perceived that it would. Students are not penalized, rather given a choice to respond to mistakes in the way they feel is best for them. Mrs. Loren highlights this aspect of risk-taking as one way in which she is able to identify growth in her students.



Figure 9: Two examples of finished mixed media abstracted art works.

A few of the artists' statements from the art reviews describing their art and what they learned were:

“I used chalk and markers and pastels all mixed together. I didn't know I could do that and still make good art.”

“Abstract art taught me there is more to art than you may think you see.”

“I learned I could simplify something from a more complicated idea and it was easy.”

Mrs. Loren describes her own growth as a teacher by saying, “Finally, I am at a point where my aesthetic fits the students' vision of what their art work can be.” In other words, she is no longer looking for a specific end result that an adult would find pleasing but she finds beauty, an aesthetic, in students realizing their own potential in their works,

regardless of how she, as the teacher, envisioned the end result might be. She enjoys the surprise of the teacher and student in this joint journey and the way she assesses exemplifies this. The aesthetic is in the experience.

Other perspectives on art and arts assessment. Mrs. Sandrine is the principal at Griffith K-8 Magnet Academy who believes quality visual arts programs “help learners navigate through our visual world using experiential processes.” She says clearly, “It is essential!” In a difference from Mrs. Loren who creates her own curriculum that fits under the auspices of a district curriculum, Mrs. Sandrine says the art curriculum is a, “district designated curriculum with pacing guides.” While she is an advocate for the arts in education, she admits truthfully that her current understanding and comfort level with assessment in the visual arts is on a developing level. She believes the best evidence of growth in the visual arts would be a student work sample over time.

Ben Hernandez is a parent of two students at Griffith K-8 Magnet Academy. He and his wife fully support art education as “essential exploratory and developmental learning.” He says, “The things you remember are the life experiences that prompt a person to draw from inside to respond, and that’s what the arts do.” His views and understandings of assessment of the visual arts are exceptionally well developed and consistent with Mrs. Loren’s. Creativity, he believes, could most accurately be measured by asking students to self-assess. He says:

Developing your practice or your craft should be measured in the sense of personal accomplishment. Putting a grade or a number on that is difficult to assure

in terms of validity. How can someone alien to your world understand your artistic intent? Understanding that vulnerable place is a victory only for the artist.

He compares artistic intent to a spiritual self. “How can someone outside of your mind put a number on your spirituality? It’s offensive. I think art comes from that very sacred place in the soul that no one other than the artist really understands.”

When asked about his knowledge of teacher accountability measures he honestly shares that he “doesn’t know much.” He hears that stress around it is high but that the teachers have not presented any negativity. He doesn’t see any difference in the way art is taught or assessed. He says that he knows Mrs. Loren and, “I know she knows my daughter. How she is assessed or graded in art is not really relevant. Her relationship with art, and with the teacher, that is what is relevant.”

Summary of assessments used. The below table provides a list that details the types and uses of assessment in Mrs. Loren’s art classroom.

Table 5: Summary of Assessments used by Mrs. Loren.

Mrs. Olivia Loren Griffith K-8 Magnet Academy					
Type of Assessment	Formative	Summative	Both Formative and Summative	What was assessed?	Graded?
Artist Statement/ Review			X	Criteria that leads to self-reflection and description of work of art, process and product	Y/N
District Standard Bundled Performance Assessment				A snapshot in time of student understand, used to show evidence of growth for Educator Effectiveness	N
Middle School Project Specific Rubric		X		As a way to determine a finished product, skills, and techniques for	Y

				middle school students, not elementary	
Project Specific Criteria			X	As a way to determine a finished product, skills, and techniques for elementary	N
Self-Assessment	X			Process and meeting personal goals	N
Informal Observation, Questioning, Feedback, and Conversation	X			Climate, relational, and well-being check-ins, help with ideation, help in process, checks for understanding Could be graded in terms of 'studio/artistic behaviors'	Y/N
Verbal Review Questions	X			Review of lesson, academic vocabulary, checks for understanding	N
Peer Critiques/ Gallery Walks	X			To offer advice and support on project in process and on final art work	N

Mrs. Loren uses mostly formative, in the moment, types of assessment that allow her to give feedback to students when they are in the process of creating. Middle school has project rubrics which are summative and do average to equal a grade at the end of the grading period. Elementary aged students have a set of guiding criteria for each project along with an artist review. These are considered together with observed evidence of studio behaviors in the final grade for the class, but each project is not given a specific grade. While there are a variety of assessment used, grades in the class are ultimately based on Mrs. Loren's judgment, similar to that of a connoisseur, which comes from knowing the student and his or her overall experience in art class. She gathers evidence for this decision from the routinely occurring informal observation and conversation based formative assessment as well as completed art work.

Final thoughts: Art is a visceral experience. As I end my time with Mrs. Loren she tells me she has been thinking about our discussion regarding assessment practices and whether or not they align with grading practices in the art room. She says:

I feel like, for me, in my classroom – I feel like to make my assessment practices align with my grading practices could happen. I would just have to find a way to quantify more things. Because I know exactly where my kids are, I could do that. Art is not that kind of experience. It can be, but it doesn't have to be. It is about the experience. It is visceral. Visceral experiences do not need to be quantified - it would limit their experience. There are so many times when you hear that one negative experience can pull a kid away from something for life. One negative experience that influences you in a visceral way can influence your decisions and your efforts for the future. It could make a kid who has great potential as an artist never do it again. He was having fun and was judged to not be good enough.

She taps her finger on the table, tilts her head to the side, raises an eyebrow and says, “You know, that is one good thing about educational accountability; it has really made me think about and solidify my views about this all.”

Mrs. Loren was given the above vignette and descriptions for review and did not provide any additional feedback or comments.

Ms. Lilly Ewing: Add Your Creativity

Ms. Lilly Ewing is the art teacher at Greenwood Valley Elementary in the Dennis County Public School District in the suburbs of Denver. Greenwood Valley is a neighborhood school surrounded by upper middle class single family homes with an adjacent park and walking/biking trail. There is also an area of mobile homes and several apartment complexes in the attendance area. It is a high performing school which advertises pride in a “cheerful staff” that “joyfully engages learners.” The student body is 57% white and 32% Hispanic. There is a 33% free and reduced lunch rate.

Ms. Ewing has been an elementary art teacher for 23 years all in Dennis County School District. It is the same school district in which she went to school as a child. She is the only art teacher at Greenwood Valley Elementary and teaches kindergarten through fifth grade. She is in her late forties with dark curly hair and a warm, genuine, and quick smile. She has nails with elaborate and seasonally appropriate designs and is dressed nicely, but causally, fitting someone who spends their days with young children working in paint and permanent markers. She has mastered the ‘teacher look.’ It only takes one raised eyebrow for a student who is thinking of doing something out of order to decide it is not a good idea. One gets the feeling that despite the warm and welcoming personality she doesn’t enjoy dealing with nonsense, from students or adults.

Ms. Ewing was chosen for this study because she was a writer of the elementary level state standards in visual arts and is a member of the state content collaborative (CCC). I observe her third grade class every day for a week in late October of 2014. They are working on a seasonal project in honor of the upcoming holiday Día de los Muertos.

Preview of what is to come. The following vignette is composed of observations and interviews with Ms. Ewing. The structural dimension, *The Art Space*, is first in this vignette as structure is Ms. Ewing's forte. It is evident in everything from the schedule, the curriculum, the flow of the daily lesson, the classroom layout and behaviors, and the projects students create. The intentional dimension, *Creativity within a Framework*, gives an introduction to Ms. Ewing's art educational philosophy which is further explained in the pedagogical dimension, *Hook Their Attention*, describing how she demonstrates this philosophy as she teaches her students. This dimension also includes how her pedagogy aligns with assessment. The curricular dimension, *Whatever is Needed*, details the lessons Ms. Ewing teaches and where she gets ideas for projects. The evaluative dimension, *Difficult to Quantify*, describes the value judgments Ms. Ewing makes concerning assessment and evaluation. The last element of schooling, *Mutual Experiences*, describes how aesthetics themes are evident in this art room. Several final products are presented to show student artistry and self-assessment of student work. This is followed by a thoughtful discussion about art and assessment with the principal as well as with a Greenwood Elementary School parent. Ms. Loren's vignette is finished with a chart detailing the assessments that she uses and for what purposes along with final thoughts.

The structural dimension: The art space. Ms. Ewing teaches first, third, fourth, and fifth grade students on a 4-day rotating schedule. She will see a class for four days followed by the other four class sections of that grade while the students rotate through music, P.E., and computer class each before returning to art. Kindergarten and second grades, which have five sections, rotate through art every four days but do not go to

computer class so rotate through art every three weeks instead of four. Classes are 45 minutes for first through fifth grade but kindergarten classes are 30 minutes. She sees students on this rotation all year long and has eight classes a day except on Wednesday when kindergarten does not go to specials so she has seven classes.

The first thing that strikes one about the art room is its organization and structure. Upon entering the door you face a wall filled with upper and lower cabinets, a counter and a sink. There is open shelving, tubs, and folders. Everything is labeled. To the left of this bank of cabinets is the whiteboard and therefore the front of the room. To the right is a door that leads to a small storage room which houses a kiln. Opposite the white board and across the long, narrow room is a wall of windows that are mostly covered by open shelving units and drying racks. There are also rolling storage containers with drawers labeled as to what is inside. The wall opposite the kiln room is filled with large closed cabinets that are covered with posters and visuals. Beside this Ms. Ewing has created an open office space. The teacher's desk, a work/display table, and a corner of the room with book shelves form an area that is clearly denoted as teacher space.

The rest of the room is student space. There are eight work tables with six chairs – two on each side and one on each end. Each table has a color label hanging from the ceiling over the table. This color organization continues into how work is stored and which supplies belong on which table. The organization is such that students can get their own supplies and materials and store their own work. Although everything is jam packed, it has a place.



Figure 10: Greenwood Valley Elementary Art Room.

Structure of the lesson cycle. Ms. Ewing's third grade class is beginning a decorative skull drawing today called a calavera. This is in honor of the upcoming holiday Día de los Muertos. She tells me she will not do a formal pre-test with this group but will just do some "informal formative stuff" to see what they know about the topic, then she will share a PowerPoint with more information about the holiday and the planned art activity.

There are tubs with commonly used supplies on each table such as pencils, erasers, and crayons. There is a tub of glue on the work table beside the teacher's desk with a neatly printed sign that reads, "Make sure you close lids and wipe." The phrase, "What is a calavera?" is printed in clear, block script on the white board. Below that are the questions, "What is Día de los Meurtos? What American holiday does it remind you of? What are the similarities and difference?"

Ms. Ewing tells me that although her classes are back to back, third grade is usually a little late so she takes the chance to rush to the restroom. But on this day the class is right on time. Ms. Ewing says to them, "Come on in and sit down. Remain quiet.

Be ready for art,” as she greets them at the door. The students walk in chatting and sit at pre-assigned table groups. A new student appears and walks up to Ms. Ewing, looks up and smiles and says in a practiced manner, “Hi. I’m new. My name is Diyanara.” Ms. Ewing welcomes her and says to the whole class. “Everyone remain quiet while I get a seat for Diyanara.” She turns to me and says quietly, “This class is getting huge!”

After putting the new student on her seating chart and making sure she knows the names of those at her table, Mrs. Ewing scans the group and asks, “Who is absent today?” Several students offer, “Gracie.” Ms. Ewing grabs a clipboard with a printed class list and marks Gracie’s name. She then walks back toward the door.

A boy blurts out, “I wasn’t here last time!”

Ms. Ewing doesn’t break stride but continues to the door and says, “Yes, I know. You can catch up today.”

She flicks the lights on and off then says, “Remember when you were coming in the room and I asked you to come in quietly?” She pauses and looks around. “What did you do?” No one answers as the question is clearly rhetorical, but most do get quiet.

The introduction. She says, “There are some questions on the board for you to consider. Do you know what a calavera is?”

A student raises his hand and blurts out, “Oh! Is it Spanish? My mom would know ‘cause she was born in Mexico!” he says proudly.

“Okay, thank you.” Ms. Ewing says, “But what is Día de los Muertos?”

“It’s like Halloween.” The boy answers.

“Yes, but we’re going to find out how it is alike and different.” She pauses and looks at the students with a smile. They are all looking back at her and waiting for more. She sits down and rolls her chair to her computer which is connected to a projector. She shows slides of images associated with Día de los Muertos – skulls, marigold flowers, and people decorating alters. She stops at that slide and asks, “What is an altar?” The class discusses for a while. A girl raises her hand to say that her family celebrates Día de los Muertos every year but not until November 1st for All Saints Day. The other students “ooh” and “aaah” with envy as Ms. Ewing projects a slide of a table holding what must be hundreds of sugar skulls in different sizes. One boy asks the girl who celebrates Día del los Muertos if she eats those. She smiles wide, nods her head and says, “Um huh!”

Ms. Ewing says, “We are going to make one of these.” The students clap and cheer excitedly.

“Are we going to make it out of sugar?”

“Can we eat it?”

Ms. Ewing raises her hand and makes a “0” with her index finger touching her thumb. The students slowly do the same and the chatter dies down. She then leads a conversation about candy calaveras and sugar skulls. The students get more excited with each image she projects. “I’ll wait until you are ready. I will not talk over you.” She says as the students start to discuss the images.

As they quiet down she asks, “What do you think these are made of?”

The students offer, “Candy.”

“Sugar.”

A boy notices that of the various size sugar skulls on the projected image, one in the back is exceptionally large.

“Look how big that one in back is!” he blurts out excitedly.

Ms. Ewing nods and says, “Yes, a whole family could eat on that for weeks!”

The class laughs. A girl offers, “Unless you’re my brother, then you could have it down in five minutes.”

Everyone laughs again. Ms. Ewing continues to share more images and instructs the students to pay attention to how the skulls are decorated.

“We are going to make our calaveras out of paper,” she says as she projects a slide with student examples from previous years.

“Aww,” several students say apparently under the impression they would make candy skulls. Ms. Ewing shows several more student images of paper calaveras, each the same size and basic shape but with different decoration.

Ms. Ewing walks up to the image and points out that the eye sockets are in the middle of the head. Several students put their hands up to their eyes to feel where their eye sockets are located. Ms. Ewing points out the proportion of the skulls with the eyes in the middle and the nose below that. She tells the students the nose should be an open shape. She points out how the nose is similar to an upside down heart. The next image she shows is missing the nose and the skull area has been filled with marker decoration. She tells the students that they should not do that. They should have a nose. The students laugh at this. She tells them to be sure and leave white space to honor the style of the “art

we are studying” but encourages them to use their own creative style for the decorative elements around the skull.

Modeling and guided practice. She turns on the lights and then says, “Okay, boys and girls, we are going to do a guided drawing.” She gets a sheet of newsprint paper off of the neatly organized shelf by the door then asks a student from each table to pass out newsprint to their own table. After this happens she says, “Eyes on the board. Those of you who can’t see the board please move where you can.” She gives them a minute to move around. “Okay, it’s better if you turn your paper vertically. Which way is vertical?”

The students yell out in unison, “Up and down.”

Others say, “This way,” as they hold their own paper up and down.

The teacher holds her marker up to her paper and tells the students to be sure they have a pencil. She checks to see that they do then says, “We’ll start by drawing a large circle but leave the bottom open. Everyone draw something like this.” She draws a circle with an open bottom then turns to make sure the students have done the same. “Okay, now everyone draw something like this. Make a rectangle shaped box with kind of rounded corners.” She draws such at the bottom of her circle. “Remember, do we have to be perfect?”

“No.” Several students answer.

“No,” she reiterates, “we’re just practicing. Don’t worry if it’s not perfect – it’s fine. And where do we put the eye sockets?” She asks.

A couple of students proudly shout, “In the middle!”

“Yes!” she affirms, “They go right here in the middle, right about here.”

She draws two circles in the middle of the vertically placed skull. She suggests they draw an upside down heart for the nose shape. They do. “Below that will be the teeth and jaw. Those are easy. You just draw a rectangular shape with rounded corners.” She does this. “Then you draw a line across the middle, then up and down several times for teeth.” She demonstrates and then watches the students as they do the same. She then draws decorative marks on her skull drawing. These are mostly curls and spirals and dots.

She sets her marker down and walks around each of their tables to check on student progress and offers encouraging remarks. “Okay, now you can do any designs you want. Just don’t copy mine. Yours can be any way you want. But, remember, should these be bloody and scary?”

“No!” the students yell out.

“Right, this is one way that Día de los Muertos differs from our Halloween.” She continues to circulate and comments on student work and answers questions. The phone on the back wall rings. She looks at it, then at the clock, then back to the students all within a matter of seconds then turns to me and says, “I am not even going to try to answer it.” She continues circulating.

Wrap up and review. Mrs. Ewing asks, “So now, what did you learn today about a different celebration than Halloween?” She pauses and looks for raised hands.

A student says, “I learned how to make a calavera as a symbol to celebrate that people have died.”

Ms. Ewing nods and says, “They’re not scary, right? Now, in what ways is it similar?”

A boy raises his hand and says, “Skeletons. But, it’s different because they are not scary.” Ms. Ewing nods again and points to another student whose hand is raised.

“It’s a celebration about family that has died.”

“Right!” Ms. Ewing agrees:

It’s like our American Memorial Day, just celebrated in a different way. So, now you can use crayons to color your drawing. You have about six minutes.

Remember to write your name, table color, and teacher’s name on the back. This is your practice. Monday we will start your final copy. Also remember what you learned so you can teach it to others. If Ms. Jones, the principal, comes in you could teach her all about it.

Studio clean-up routine and management system. Ms. Ewing walks to the board and writes “first name, last name, table color, teacher’s name” on the board in her perfect penmanship. Then she walks to a shelf and takes a stack of folders and places one of each table color coded to match the table name. She tells the class, “I have put your folders on your table. Please put your work in your folder.” She looks to make sure this is happening. The clean-up routine is clearly established as students know where to put scraps, and where to put recycling. They know where their artwork goes and where to put markers in removable drawers housed in plastic shelving. Clean up is relatively quiet and efficient. Several students put their table folders back on the shelf and then choose to sit with their heads down on their tables.

Mrs. Ewing says, “Charity, it is your day to call tables to line up when you see that they are ready.” The girl smiles and stands a little straighter. She then walks to the

front of the room with her hands clasped behind her back. She has a serious face and stares at the yellow table. She says, “Yellow table is almost silent.” She smiles and says, “Okay, yellow table.” The other tables quiet down and several more students put their heads on the tables. Charity calls the other tables to line up. Ms. Ewing says in a voice just above a whisper, “Please push your chairs in.”

When everyone is lined up silently at the door waiting on their classroom teacher to pick them up she says, “Who was the last statue?” A boy raises his hand. “Okay, Billy. Here is your pride ticket.” This is a part of the school’s Positive Behavior Response (PBS) management plan of identifying students who are following the school’s code of conduct. They are awarded pride tickets that can be redeemed for rewards occasionally.

“You get to choose another statue to give it to.” The boy smiles and waves the reward in his hand as he looks at the silent students standing as tall and stiff as they can in the line. He is looking for the best “statue.” While this game goes on Ms. Ewing takes a new set of folders belonging to the next class and sets them on the tables. Billy is still looking and he says, “I’ve got some really good statues in the back.” The result is that all of the line becomes even more stiff and silent. Billy walks to the end of the line and gives the ticket to a girl with braids. She smiles and takes the ticket. The whole line audibly exhales. Ms. Ewing says, “Okay, Emily is the statue next time,” as she erases the drawing of the skull and hangs two paintings of pumpkins on the board in its place.

In through the out door. The teacher of the next class has brought her group of second graders to the door and has them line up outside. The third grade teacher is a little late. The next teacher points to the painted pumpkins and asks Ms. Ewing if she painted

them. She nods and tells her she did. The second grade teacher looks at them appreciatively then says, “We should really do a staff development afterschool so you can teach us all how to do that. I would love to have paintings like those for my house.” Ms. Ewing smiles and nods then says, “I’ll see what I can do.” The third grade teacher arrives and curls her index finger towards the boy in front of the line directing him to come on out of the room. The second grade teacher waves her hand in a motion directing her class to walk in at the same time. Ms. Ewing stands back and takes a breath then says in a cheery voice, “Come on in second graders. Your folders with your work are on your tables. You know what to do.”

Structure of assessment. I ask Ms. Ewing how she uses assessment in her classes. She tells me it is mostly formative:

...and it is anything I can think of, it’s a lot of talking with them as much as I can. Sometimes it is a pre-test, sometimes it is a class critique. I’ve started using critique structures where students sit down as a group and discuss their own art in small groups then write it down to document. It’s information that I gather along the way and it just rolls into a summative project grade. It becomes summative when they complete a semester and I have to put grades on report cards. I don’t think it’s fair to give a grade for each individual project when I have so little time with them. I look at their grades more holistically. By the end of the semester I have a better idea and by the end of the year I have a really good idea of where they are on a level of proficiency.

I ask if she uses that assessment to give grades. She tells me that she records a grade for the project on a class list. These are not put in the gradebook in the online grading system until the end of the semester. She shows me the class list that has each of the four art standards at the top. She calls this a class grade sheet. The first line is for their table color, the dates of the assignments, and a space for checks and pluses for behavior grades. The state visual arts standards are abbreviated at the top. She tells me that she records the grade under the standard that best fits the project they are doing. The district uses an online grading program that records standards-based grades one to four. Mrs. Ewing says, "I'm still really trying to figure out how to fit my more organic way of assessing to that more linear structure of the computer grading system. It seems unforgiving."

She explains that she doesn't grade practice activities, but the final project and grade encompasses all of those things. She wonders out loud if practice should weigh more in a final grade even if their final product was not very successful. She tells me that it is trouble to try to find the time to write in the grades for all of the students when she knows what it is just by observing them and talking with them:

So, I try to find other ways of assessing. I've started doing a portfolio type of assessment. At the end of every semester I send their artwork home in a portfolio and they have a portfolio coversheet that I try to revise for each year. We go through it together to make sure that everybody has some recall and some ownership in terms of 'oh yeah, that is in my portfolio and this is what I learned.' So the idea is that they will take it home and share their artwork and share what

they learned. So, now is that a quantitative assessment? No, but I think it is much more valuable than a number on a paper.

She tells me that she is actively trying to create a bank of exemplars that she hopes can be used as evidence of student growth. She believes it has a lot of potential. But she says that photographing and storing images of student artwork takes a lot of time. “I tried to create digital portfolios for each student but it is so time consuming. I try to keep checklists but I don’t have room for things like that.” So instead she keeps collections of actual student work and students’ self-assessments in paper portfolios. She shows me the portfolio sheets that students fill out about their work and tells me it is a type of written self-assessment (see Appendix K). She likes that the written self-assessments have a link to literacy. She tells me she believes self-assessment is the most powerful form of assessment. “Self-assessment is so important. They take great ownership and they are harsher judges of themselves than I am of them.”

The structure of self-assessment. As the class comes in Ms. Ewing hands back their finished work of art. She tells them they are going to have a conversation about art today:

I need all eyes on me. You guys are going to self-asses. You will write on the back of your work. We are going to do two stars and a wish. You’ve done this before but we usually write on little pieces of paper. This time you will just write on back.

She goes to the board and draws a star and then below it another star. She tells the students to do the same. Then she draws a shooting star. A boy with a worried face says

in almost a yell, “I can’t draw a star. And I really can’t draw a shooting star!” Ms. Ewing sighs and says, “That’s not the important thing – draw whatever you want. Your thoughts are what counts, not the drawing on back.” This seems to satisfy him.

She points to her first star and then addresses the class. “Beside your first star write ‘I like how I...’ and that’s it. Don’t talk or even think about it just yet.” She looks at everyone to make sure they are doing as asked. She then points to the second star and says, “By the next star write ‘I am proud of...’” She does the same. “Then by the shooting star you’re going to write ‘I wish I...’ then put your pencils away. Those of you who need to finish working on your project can do that.”

She gives the students a second to settle then says, “Those of you who are finished, you are going to do a round robin – it’s like a Kagan Structure you are used to doing.” Kagan Structures are instructional strategies designed by Dr. Spencer Kagan (Simpson, 2012) to encourage active student involvement and cooperation. Greenwood Valley Elementary has had staff development on them and all teachers are encouraged to use them in their classes. Mrs. Ewing continues:

You are going to share your ‘I like’ with everyone at your table. Then share all three of your stars with everyone at your table. That’s called a round robin conversation. Then you will go around and ask everyone for a compliment and a constructive comment. You are not going to say something that will hurt their feelings. You might say something like, ‘This shading is very impressive with your multiple shades. Did you think about...?’

She makes a rolling motion with her hand indicating that a person could elaborate. “Are there any questions?” She pauses and waits but no one asks a question. They seem eager to get started. “Okay,” she says.

The students decide who will go first at their tables and begin talking excitedly. The conversation is on-task at each table. Ms. Ewing monitors the room and sits for a while with each table group to listen in on their conversation. This goes on for over twenty minutes. Ms. Ewing beams a smile to me and says, “Is there anything more valuable than allowing students to self-assess their own work? They are so serious and so honest about what they have done. They set goals for themselves that are amazing.”

Even though students are still talking and still on task she walks to the lights and flicks them on and off. When they are quiet she says:

When you finish talking to each other and everyone has had a chance, you will write what has stayed with you from your conversation on the back of your paper and answer your other stars. When that is done, turn in the finished work on this side table.

She elaborately points to a table beside the teacher’s desk. “Then you can free draw or free modeling clay until it is time for clean up.”

The boy worried about drawing stars, says loudly and emphatically, “I am *done!*” Ms. Ewing raises her eyebrows and smiles at him and says, “Whew!” He looks at her and says calmly and seriously, “Yes. Whew.”

He puts his finished work in the stack with the others. Ms. Ewing announces that it is time to clean and line up and they go through their familiar routine. As they do this she gets supplies ready for the next class.

How Educator Effectiveness affects this structure. Ms. Ewing says that she is beginning to change the way she assesses since educational accountability has come into play. A part of this is because she is required to show different types of evidence than she ever has before. She says she is looking for the best way to show what happens in art class. “It is required, and I have to do it.” She tells me, “Our district is taking advantage of that new bill and is holding off on requiring that student growth be a part of teacher evaluations until we have examined it some more.” Senate Bill 14-165 was passed by the state 2014 legislative session to give districts more time and flexibility (CO SB 14-165, 2014) to decide on the appropriate way to implement the student learning outcome portion of teacher and principal evaluations required by Senate Bill 10-191 (CO SB 10-191, 2010). Student growth still must be presented as a part of teacher evaluation but the districts may decide to weigh that growth anywhere from zero to fifty percent. Dennis County School District is choosing zero percent for the 2014-2015 school year.

Ms. Ewing tells me her district is only using the state education agency’s rubric of Quality Teacher Standards to evaluate teachers based on the observable professional practice standards. At the time of my interview in October of 2014, Mrs. Ewing did not know what the district would suggest teachers use next year to show student growth outcomes in the arts, although she knows it will require teachers writing a student learning outcome, or SLO, based on data. She also did not know what the percentages of

collective measures versus individual teacher measures will be or how much each will weigh in the overall outcome of the evaluation.

The idea that art teachers might be evaluated collectively in some way by student results on standardized, statewide mathematics and language arts tests as some districts are choosing to do is anathema to Ms. Ewing. She says:

Prior to the passage of the Educator Effectiveness bill I was never evaluated on my assessment practices. But now that we will be, I believe to make it fair to those of us who do not have a direct influence on state wide standardized test scores that it should not be used to evaluate how much our students have grown in *our* subjects. Maybe there should be some sort of uniform system or approach for showing student growth in the non-tested subjects. It shouldn't be a blanket element for everyone across the board, but specific to the content teachers teach.

The intentional dimension: Creativity within a framework. In this dimension I look for the stated purpose of teaching and assessment as it happens in this art class. I find that Ms. Ewing is concerned with students creating unique designs that are inspired by the artwork of study. She also declares an appreciation of the value in students' self-assessments and conversations that happen among peers in a critique of their work. She says her philosophy of art education has fluctuated and evolved over time. She feels that it is difficult to put into a concise statement other than:

I just want kids to have the opportunity to be creative, to find their creative selves and to be able to use that creativity in other situations. That's what it boils down to. I used to have a statement that was bigger and more flowery but now it just

boils down to do wanting kids to be creative thinkers and the transfer of that is huge. I want them to take that creativity with them.

Autonomy within a framework of criteria. Ms. Ewing tells me her biggest concern is that her students are creative and have sense of their own autonomy in making decisions and artistic choices. She continually directs them to take ideas as inspiration but then not to copy, rather to “make it their own.” She frequently reminds them that their art does not have to be perfect and this encourages them to work with what might otherwise have been perceived to be a mistake. Like Mrs. Loren’s class, there are criteria for each project. Sometimes the criteria is in the design, and other times it is posted as clear steps or actions to be taken. However, it is within these constraints she believes creativity can be found. The following is an example from observation.

Criteria in the design. A girl holds up her paper drawing of a calavera skull and says, “I like my eyes. I want them to be dark.” She begins to color in the eye area in pencil. Ms. Ewing hears this even though the girl is two tables away. She says, “Great, that’s a creative idea. Don’t worry about coloring them in with a pencil. We will go over our pencil with markers so you can fill it in with marker later. It’s hard to cover pencil with sharpie and it doesn’t look good.”

A boy walks up to Ms. Ewing and shows her his colored calavera.

He asks, “Do I have to cut it out? I like it like this.”

“Yes, you do.” She says.

He returns to his seat, sighs, and begins cutting.

Clear steps to follow. On the last day of the calavera project, Ms. Ewing walks to the white board and says, “Eyes on the board. Here are your steps.” She writes:

1. Finish designs – okay.
2. Trace-erase – better.
3. Color designs with markers.
4. Cut out skull.
5. Glue to colored paper. (Dot Dot Not-A-Lot)
6. Write information on the back – name, table color, teacher’s name.
7. Put work on the drying rack starting at the bottom.

She reads each step out as she writes it. The students speak out “Dot Dot Not-A-Lot” as she writes it. “I’m thinking it will take until the end of class to get to step seven.

Remember it is not a race – it is about making the assignment the best you can make it. Get started.”

Several times throughout the lesson students refer to the steps and there is an audible chanting of “Dot Dot Not-A-Lot” as students use glue. While this is clearly a classroom management technique by a master teacher, it also corresponds to Ms. Ewing’s intentions. She has an idea of what it will take to finish this project in the time frame allotted and she artfully designs the classroom management structure to fit within these confines. It is a structural response that aligns with her intentions.

Assessment of learning. Ms. Ewing tells me she believes the real purpose of assessment in art, at least at the elementary level, is to assess student growth and progress. But, it needs to begin where the student is, “not where some random rubric says the student should be.” She becomes impassioned by what she is about to say and sits up a little straighter and places her hand on the table out in front of her. She says:

I have criteria of what the project should involve, but it's in my head. Everything is moving so fast and I see them so little I don't have time to physically write out the criteria every time, especially in a constricted rubric format. If I was the kind of teacher that did the same projects over and over every year then I could have a rubric written out and all I would have to do is to pull out that rubric every year and I'd have all kinds of cookie cutter art that matched what I think it ought to look like. That is not what I am interested in. I'm looking for quality, craftsmanship, and completeness. I can tell visually whether they caught on and if they understand the concepts I am teaching them.

She goes on to say that at the same time, she has so little contact with each student that there is very little time to sit down with each and discuss with them the way she would like. She continues:

But it would be ideal, talking with them one on one and having those conversations with kids about their art is where you can glean more information than just what the finished project is and what their studio behaviors and practices are, even more than what you are catching when you are monitoring the classroom because you are only catching snippets of conversations. When you can have a deep conversation with a student about their work you find out so much more about them – their home life and their family and who they really are.

Testing as a consequence. On the last day of this art rotation I walk in when the fourth grade class is gone. Third grade is late again. Ms. Ewing picks up a stack of worksheets and tells me that fifth grade was “terrible yesterday. So today they had a test

instead of working on their project.” She tells me she didn’t really do it for punishment, but she did want them to miss time from the privilege of working on their art work. “They were not handling supplies and studio behaviors appropriately at all. So, I gave them a test to see if they actually knew what to do.” She flips through the pages and then points out a few answers to me and says:

It’s pretty surprising, actually, to find out that they really didn’t know a lot of things I just assumed. Now I know I do need to go back and specifically teach them. But, it was also funny. I expected them to be really unhappy about taking a test in art, we never do that, but when I announced they did not need to get out their supplies because we were taking a test, they grabbed their pencils and actually seemed excited. They seemed happy or at least resigned. They are so used to testing...

She isn’t able to finish her thoughts as the third grade teacher arrives and waves her students into the room then immediately leaves. Ms. Ewing grabs a stack of artwork and passes them out to the third graders as they sit at their tables.

The curricular dimension: Whatever is needed. While the structural dimension details how curriculum is presented and taught to students, and the intentional dimension explains the teacher’s stated purpose, the curricular dimension describes how and why the curriculum is chosen. I will also describe how assessment fits within the intended curriculum in Ms. Ewing’s art class. She describes her curriculum as general art. She makes no mention of a district curriculum or agenda. What she teaches is her choice and

that “depends on the situation.” Sometimes she teaches a topic because she knows it can be integrated into what students are learning in their classrooms. She continues:

Sometimes it is inspired by something I have seen in my art magazines, or from other art classes around the district, or art teacher blogs, even Pinterest, and I figure out how to work it into the standards. Sometimes it is something that I realize students are lacking in a skill or concept and I figure out a fun way to teach it to them.

She doesn't like to do the same art projects year after year. She says that she has built an extensive repertoire of projects. She might teach something for a few years and then get tired of it and not bring it back in for a few years, or she may bring it back with changes. “I get really bored with doing the same thing over and over. I am constantly changing things up.” Sometimes there will be an exciting exhibit at a local museum and she will adapt her curriculum to align to something the students can follow through by attending with their families already having a knowledge base from art class. The projects her classes are doing this week seem to be influenced by the season as there are pumpkins, leaves, and other seasonal motifs in each of the grades' projects.

The influence of schedule. Ms. Ewing doesn't mention the schedule influencing her curriculum directly, but she does say, “I'm just getting used to the four day specials rotation.” The specials rotation has traditionally been three days where a class attends art for three days, then music, then P.E. before starting again. “I love having an extra day. If there is an assembly or something and we miss specials, we still have time to finish a project. But it also means that there is a lot more time before I get to see a group again”

referring to cycling through each of the classes in a grade before they return to art. “I am having trouble fitting in all the projects I want to do this year.” The schedule has ramifications on the students as well. They frequently gauge their progress on their project and worriedly ask, “Is this our last day of art?”

The pedagogical dimension: Be creative, find an interest. Ms. Ewing’s pedagogical beliefs are found throughout her interaction with students in the art room including what lessons to teach and how to teach them, what she chooses to assess, and how she chooses to share that assessment with others. She states in the intentional dimension that her philosophy of art education has changed several times over the year. She used to have a longer description but now she says it boils down to, “I just want kids to be creative.” In order to do that she presents them with many different kinds of projects and exposes them to a variety of techniques and art materials in hope that something will spark a particular interest that could lead to a passion in art. She mixes up the way that she teaches. “There are times when I will show a slide show on the projector. Other times I start a lesson by reading a story book.” Sometimes she will take the students outside to explore – whatever hook will catch their attention. She continues:

Sometimes I work on an art project when the students are walking in to catch their interest and let them ask me questions. It gets things rolling and I find out their interests and background knowledge about what I am doing. It varies.

Student autonomy in supplies and critique. A student yells, “My pencil broke!”

Ms. Ewing turns to look at the student then answers calmly, “Okay, what do you need to do?”

He takes a breath then says in a nonchalant voice, “Trade it for a good one.”

“Yes, right. Put it in the sad pencil cup and get a happy one.”

He walks to the side of the room where two cups are sitting on the counter. One has a smiling face and holds sharpened pencils. The other has a sad face and holds dull and broken pencils. He takes a “happy” one, returns to his seat and resumes drawing.

Several students get up from their seats to get a sharpie marker from the counter on the side of the room that houses more supplies. They are in a plastic tub labeled “Sharpies” that Ms. Ewing has placed in front of the sad and happy pencil cups. She notices the progress students are making and says, “Remember, if you are ready for a sharpie, you don’t have to ask. You know where they are. Just get it when you need it and put it back when you are through.”

“Hey, my table doesn’t have all four erasers!” a boy shouts. His table mates shush him. Ms. Ewing says, “Everyone, look in your tubs for an extra eraser.” Several students rummage through their tubs counting erasers. No extra one is found. She sighs heavily, clearly wanting the students to know she is upset, and goes to the cabinet to get a new eraser to replace the missing one. She closes the cabinet door and says pointedly to the whole group, “This is a perfect example of where not taking care of supplies causes problems.” She then says, “It is sad that I see markers without lids.” Several students look around their tables and replace lids on the markers, not wanting to add to the problem.

Critique. A boy holds up his paper to her and asks, “Do you think this is ready to move to the next step?”

“Do you?” she responds.

“Yeah.”

“Okay then.”

A girl holds up her paper to her table mates and asks, “Do you think I should add something more?”

The girl sitting next to her says, “It looks good.”

Another girl says, “Maybe you could add a little flower?”

“Where?”

“Maybe here?” she points to an open area on the calavera’s forehead.

“Oh, how about a rose?”

“Maybe.” They discuss the possible areas for flower placement for a few moments more and then begin to critic the other work at the table. One of the girls says to the only boy at their table, “You’re done and it looks amazing!”

Across the room a boy holds his paper up to Ms. Ewing and asks if she thinks it is done. Ms. Ewing takes his paper and walks a few paces away. She holds it so that he can see it and asks, “Do you think it is done?” He looks at it intently walking closer and then backing away. Finally he says, “No.” He takes the paper and sits down to add more.

Let me help you help you. A boy at the end of the table blurts out, “Oh no! Mine’s not right!” Ms. Ewing told me earlier that she would be paying special attention to him as he suffers from acute anxiety. She hurries to his side and says, “It’s great, Sam. Let me help *you* help you!” She points to his picture and tells him he just hasn’t finished completing the line that connects the jaw. “Oh, okay,” he says in a notably more calm voice. He goes back to adding designs and appears to be content. Ms. Ewing walks over

to me and whispers that she has learned to intervene with him immediately or he “is prone to have a meltdown. He just needs a little extra attention.”

There is the sound of paper tearing and Ms. Ewing spots a student who has accidentally torn the paper on which he was drawing. He is looking sadly down at it. Before he raises his eyes Ms. Ewing is by his side with a new piece of paper and the tape dispenser. She tells him with a cheery voice that everything is fine. He can tape his paper on the back or he can start a new drawing. He takes the tape and makes the repairs.

Questions for review, identification. Ms. Ewing starts her class each day with questions that she refers to as inquiry. These questions clarify concerns and issues surrounding student experiences. The questions are closed-ended and have answers that, through her years of experience, she expects. She knows what they will identify and is prepared to respond. She uses the questions as a behaviorist teaching tool. Her questions encourage the behaviors she is seeking both in terms of classroom management and in outcome of the project they are creating. A description from observation follows.

Ms. Ewing walks to the board and writes in her teacher script “What is a calavera? What was easy about making your calavera? What was challenging? How might you improve your design for the final copy?” She puts the dry erase marker on the tray and there is a metallic clank.

She says, “Let’s start today with some inquiry,” as she walks to the board.

Then she points to the writing and says, “So, let’s look at our questions. What is a Calavera?”

The students speak out in unison, “a skull.”

Ms. Ewing reads, “What was easy?”

Several students raise their hands and Ms. Ewing points at a girl who says, “The design.”

“Why?”

“Well, we could do whatever we want.”

“Within parameters, right?”

“Yeah, I did,” the girl assures.

“What was challenging?” Ms. Ewing asks.

She points at a boy who says, “Drawing the skull.”

Another student answers, “I made my designs challenging.”

She points to another student who says, “The skull.”

Anticipating this response, Ms. Ewing asks everyone to join her for a “quick demo” as she sits down at the end of one table. She places a skull template made of thin cardboard in the middle of white construction paper. She makes sure to fit the template in a centered manner on the paper and traces. She asks, “Where do I put the eyes?” She puts her finger on the forehead of the skull outline and asks, “Here?”

“No!” the students answer and laugh. She points to the jaw and asks, “Here?”

“No!” They laugh louder.

Several students offer, “In the middle!”

“Right,” she says. “And if your eyes are not exactly the same size or shape, that’s okay. Remember the nose is like an upside down heart. I hope everybody comes up with

their own ideas and doesn't just copy me." She begins to add designs to her drawing then goes over them with a black permanent marker. The students watch. She says:

You know guys, I just drew my designs and went over my outlines with sharpie and now I'm going to 'trace-erase.' Don't take an eraser right away, only when you need it after you have gone over your pencil with a sharpie. Then you can erase the pencil that remains.

She reminds the students to write their first and last name, table color, and teacher's name on the back. "Now, should you write your name in sharpie?"

The class answers in unison, "No!"

"Why?" Ms. Ewing asks the group.

"It will show through on the back," is the general response.

Responding to identified needs. "Right" Ms. Ewing continues:

Now, after your answers to the inquiry earlier, let me see if I can make this easier for you. I thought from what I saw yesterday that some of you might be having a challenge with the drawing of the skull. I want to be sure you are less concerned about making a perfect skull so you can focus on your creative designs. So, I have some templates for all you.

Several students clap at this information. Ms. Ewing stands up, grabs a stack of a cardboard skull shapes and sets two on each table along with a stack of 9" x 12" white construction paper. She says, "Don't take the skull out of anyone's hand. You will all share at your tables."

"Can I draw now?" a boy asks.

“Yes! Sure!” Ms. Ewing says. “Be creative with it!”

As the students walk to their seats she says, “Some of you said your designs were challenging so as I pass out your materials and you start tracing your skull shape on your final copy paper, turn and talk to a neighbor about how you might change your design or what you might keep.” The students talk as Ms. Ewing checks the tubs on the table making sure they each have enough pencils and erasers.

Oh, wait!” She stops and holds her hand up.

“I almost forgot. I do have some laminated handouts of designs to help with ideas. Now, should you copy them exactly?”

“No!” the students answer loudly.

“Right! You know we are always looking for your originality. Maybe take one from one design page and another shape from another and put it all together as you like it.” There is happy chatter at the tables as students look through the inspirational images Ms. Ewing has shared as others trace the skull template on their paper. The teacher walks to the white board and pins the sample she has been working on to the board with a magnet. Though she has told students to be creative, it is clear she wants the product to look something like her example.

A student walks up to her and holds up two practice skull drawings and asks, “Which one is better?”

She looks at him and says, “Stay at your table, and ask your neighbors, please.” He returns to his seat and does as directed. Mrs. Ewing walks back to the tables and

watches students work. A boy says to her, “I’m kinda ‘combining’ all of the designs from each of the pages then I’m going to make my own.”

“Good job,” she answers.

Pedagogical implications in assessment. Ms. Ewing tells me:

We don’t grade kindergarten at all. All specials classes do not give kinder grades. The philosophy of that is because it is exploratory. Why pigeon-hole kids and assign grades that young? They’re already starting to seriously test kids that age in other subjects. Why do that in specials? Let’s just give them some time to have exploration and learn some basic skill, just have fun – learn to love art without being judged. And hopefully they will walk away with skill and knowledge that they can come in and apply in first grade.

She tells me that even though she doesn’t grade kindergarten she still does formative assessment with them, “all the time, there is just no grade or number attached.”

She gives me an example such as:

I can look down at a child’s paper and see they have no baseline yet and keep that in mind that it is something I need to teach. Or, I could say ‘wow, this student has a lot of information on the page in great detail so they have a great deal of background’ or it could be ‘wow, this kid doesn’t know how to hold scissors’ and we get a lot of that! Evidently scissors are something that parents are not using at home – at all. So basically the formative assessment is to let me know what skills I need to teach to meet their individual needs, whatever they may be.

She believes in challenging the older kids more. She pushes them “a little bit” and most of the time they raise themselves up to the bar. “I have higher expectations of them.” She declares that assessment is interwoven into working with helping a student go through the creative process.

In fact, for years I didn’t know I was actually formatively assessing until it was pointed out to me that it was what I was doing. I would have told you I don’t assess because I associated assessment with a test. But formative assessment is such an intuitive part of the process, it’s just not a test where you take time out of learning and creating – you assess in the process to help it move along. The learning and creating continues while you are assessing and it happens mentally mostly. I don’t have time to stop and write it down.

The evaluative dimension: Difficult to quantify. This dimension details value judgments as they become apparent in the art room at Greenwood Valley Elementary. Evidence of this dimension is seen in terms of choices for curriculum and assessment, opinions on the level importance placed on grades, and in how Ms. Ewing and the other art teachers in her district are evaluated in terms of their effectiveness as educators.

She tells me her views on assessing visual art are, “difficult. Mainly, it is difficult to quantify what kids are doing creatively.” She points to variables in skill level, background, or ability to take in information and synthesize it into something new. She elaborates:

There are so many different factors at play that I think the non-arts community hasn’t grasped yet. I feel like sometimes assessment people see us and it’s like

they are trying to put square pegs in round holes, basically, because that's what we are. So to try to quantify or attach a number score to something creative is very difficult.

For her, the easiest thing to assess is comparing where a child started at the beginning of the year to where they are at the end of the year in their skill level. "You can see that growth. But with other things it involves more conversation than we have time for and it takes conversation to really be able to gauge creative growth."

She tells me that it is a rare day when she gives a test and that, "I really dislike rubrics." As if feeling the need to justify this statement she adds, "And I'm not alone. I don't think they are the best way to measure student performance in art." I ask her to explain and she says:

One of the reasons I don't like rubrics is because I can spend a ridiculous amount of time creating a rubric but then typically students will create something that is on such a different plane than what I was imagining that I would have to go back and spend more time revising the rubric to match what the students' vision of what the assignment was because what they create is not exactly what I envisioned. I began to ask myself 'am I really assessing how creative a student was and what the intended learning was' – which is what I think is important – 'or am I assessing whether or not they have a line in the place I envisioned?'

I find rubrics are very limiting. I don't want to see students do what I have in mind, but come up with something above and beyond what I taught them, beyond my expectations. Those are the kids that receive the 4s and they can't do

that if they are limited by some prescribed criteria on a rubric that is only what I had the capacity to think of at the time I wrote it. It is amazing and creative and thoughtful in a way that I haven't anticipated but it doesn't match the rubric. I'm not going to penalize them for being a creative artist! That should be the goal!

Assessment versus grades. I ask Ms. Ewing about how she gives grades. She says grades are mostly twos and threes in their standards-based grading system of one to four. "A two means you are in progress and a three is where you should be and a four is when you are above and beyond." She tells me that she has been trained not to give threes and fours at the beginning of the year so that there is room to show growth.

I actually had an interesting thing happen with a principal several years ago. I had this great group of students who were right on target and I gave a bunch of threes on their first report card. My principal came in and told me that I had to change it, that they could not be at three at the beginning of the year. I don't understand that. Why not? Just like they could end up being a two at the end of the year when we change to a different style of art or medium depending on what they did or didn't do. So, at that point for me, grading and report cards just had become meaningless because I was not allowed to give authentic grades.

She tells me that, to her, true assessment is what happens when students are working in class and then they go home and talk about their art. She says:

The report card is just what we are required to do – it's a report of a grade to parents but it doesn't tell you as much as what the student self-assessment or what their portfolio does. The standards-based grades I have to give is a system of

reporting progress but it is not authentic enough to describe what happens when they are here.

I ask Ms. Ewing if she would assess differently if she did not have to give grades. She tells me that she is constantly trying to improve her assessment methods in some way. She recently paid for an online class for professional development about art assessment. She said she enjoyed it, especially since it was by and for art teachers specifically. She thinks for a while and then says:

I don't know if district grading requirements influence this or not. I would like to think it wouldn't – that I would continue to try to evolve in assessing student learning whether I had to translate it to a report card or not.

Student growth in the visual arts. I ask Ms. Ewing what growth in the visual arts looks like in her students. She says:

Transfer to different situations is huge – when you see that you know there is growth happening. Also, seeing growth in skill level lets me know that students have grown. I know there are some teachers who just don't believe skill level is important, but if you are going to get a job as an artist or as anything – you need to develop skills.

She explains that her school has a policy of only perfect writing displayed on the bulletin boards. What is displayed is to be an exemplar. She says:

So, I do the same thing with art I hang in the halls. If it is something that a student has done their very best at, then it makes it to the hall. So, in a way, my art displays are a type of assessment; the district art show is too. It shows not only

skill level but that those students took the time and effort to create something that is their best. It's not something that is quantitative but it is display of growth.

Value judgments regarding Educator Effectiveness. I ask Ms. Ewing what she believes the effect of Educator Effectiveness is having on art assessment. She sighs:

At least for us in Dennis County Public School District it is that we are being held accountable for things that we have not been given professional development and support in learning about. We don't have professional development in our content area but are required to attend weekly, in-building professional development. This year's focus is on specific literacy strategies. How does sitting through three sessions on close reading or complex text make me a better art teacher? How is that helping me show evidence of the real learning that happens in my art classes? Historically, the district has not differentiated professional development for us. We are left to our own devices where the art teachers meet one afternoon a month and try to do the best we can, but can often be like the blind leading the blind because we don't have that pre-prepared information like the classroom teachers receive. So we end up trying to make what we do naturally fit into what the classroom teachers are doing because it is the language of assessment that administrators seem to understand.

Teacher evaluations. I ask if there are any benefits to students in what she and other art teachers are doing differently for Educator Effectiveness. She pauses then says:

I think so, and what I want to do more and get better at is to give students more of a sense of what I am expecting at the end rather than just showing someone

else's finished product. I've gotten away from showing an example of my own work because then they try to copy me. But I do try to frontload information ahead of time because that's what they are used to in the classroom.

She tells me that she is more conscious of rubrics and the effect exemplars might have now that Educator Effectiveness is an issue. "Educator Effectiveness has made me really begin to solidify my beliefs about how to show success in art."

The aesthetic dimension: Mutual experiences. This dimension of the ecology is the weakest in Ewing's art room. It may be because of the structure of the schedule, but could also be because the pedagogy is largely behaviorist in the sense that much of the teaching focuses on how to impact a student's behavior to meet a given outcome, despite the intention of students being creative.

There were communicative cultural connections such as when several students related their personal experiences with Día de los Muertos and proudly spoke of their Mexican heritage. Risk taking and imagination are two things Ms. Ewing encourages in her class. She repeatedly mentions to students that it is okay to make mistakes and she encourages them to experiment. She also wants students to create unique and individual designs. It must be said, that these risks are largely encouraged only when they fit into the teacher's vision of the lesson. Occasionally students wanted to make their art work very different, such as a different size or by not cutting it out of the paper. These risks and creative choices were flatly denied. The senses were not incorporated into this lesson in great measure. I believe Ms. Ewing would mention the lack of time to do all of the things that she would like to do, but can't within the constraints. The students did share

imagined sensory experiences in their conversations such as the smell of marigold, a flower used to attract spirits on Día de los Muertos, and the taste of sugar calaveras and other foods associated with the holiday. While there is not time in the schedule for students to deeply perceive the elements of the lesson in multiple ways, there are examples of student active engagement as students talk about their work and share imagined stories of their calavera.

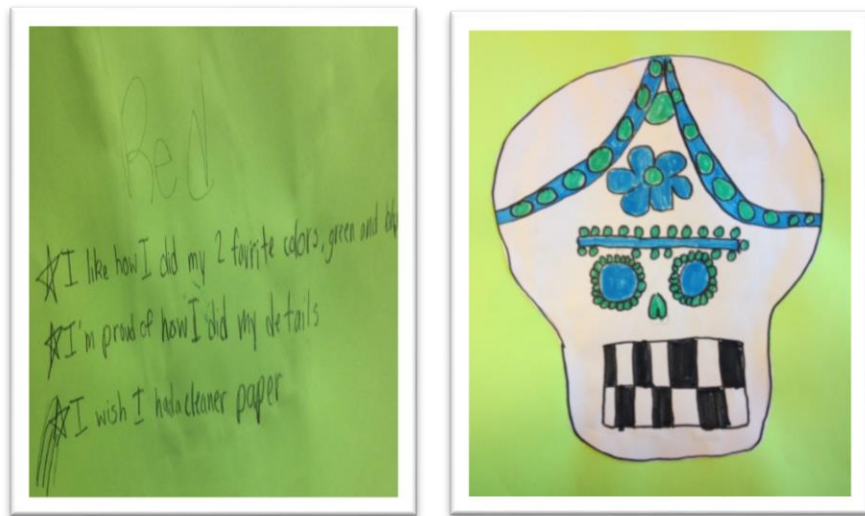
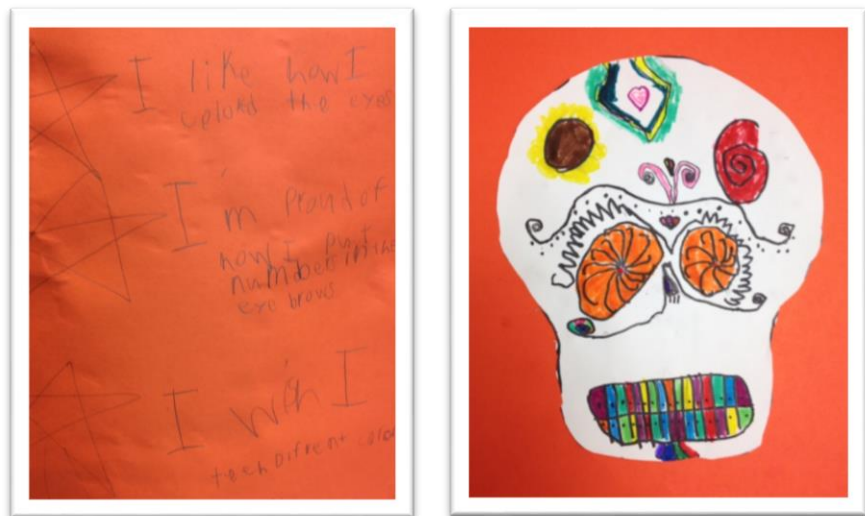


Figure 11: Student calaveras and three wishes artist's statement.



Other perspectives on art and arts assessment. In addition to observing and interviewing Ms. Ewing, I explore an administrator's and a parent's viewpoint about art and assessment of student learning in art. The principal of Greenwood Valley Elementary is very supportive of the arts. She envisions assessing visual art in ways similar to creative writing with a holistic rubric that would allow one to, "see the individuality of our students." She believes a portfolio could be used to measure personal growth against one's own understanding of the visual art standards over time. However, she is quick to acknowledge the time this would take for all 600 students. In terms of Educator Effectiveness, she acknowledges that for her district it is "still a work in process."

Katie Sherman is a parent of two first grade students at Greenwood Valley Elementary. She is also supportive of the arts, but wishes she knew more about how art is taught and assessed at the school. She appreciates the work Ms. Ewing does as well as the artwork displayed in the hallways and that her sons bring home from school. However, she wishes she knew more about the learning objectives from each unit and how they are met. She would like to talk to her sons and expand on their art learning and support the importance of the visual arts just as she does for other subjects and content areas. At this point, Mrs. Sherman says that she sees no effect of educational accountability measures on the visual arts and doesn't expect things to change.

Summary of assessments used. The assessments described in detail and in context in the preceding interviews and observational vignettes of Ms. Ewing's classroom are documented succinctly in the table below.

Table 6: Summary of Assessments used by Ms. Ewing.

Ms. Lilly Ewing Greenwood Valley Elementary School					
Type of Assessment	Formative	Summative	Both Formative and Summative	What was assessed?	Graded?
Physical Artwork Portfolios		X		Completion of a coversheet which shares information about the art in the portfolio	N
Artist Statement			X	Self-reflection and description of work of art, process, and product	N
Process Pages/ Sketches	X			Steps involved in creating a work of art	N
Project Specific Criteria		X		As a way to determine a finished product, skills and techniques	Y
Guided Peer Group Critique Strategies			X	To offer advice and support on project in process and final products	N
Short Answer/ Constructed Response/ Multiple Choice Test	X			Rarely used to gauge knowledge of studio rules, basic color theory, proportion, elements and principles of art, art history styles and artist facts	N
Self-Assessment			X	Process and meeting personal goals	N
Informal Observation, Questioning, Feedback, and Conversation	X			Checking on-task behavior, help with ideation, help in process	N
Verbal Exit Discussions/ Questioning	X			Retention of class content	N

Like Mrs. Loren, Ms. Ewing uses predominantly formative assessment. The most often used is informal observation, questioning, and feedback. Ms. Ewing also points out how effective the group critiques were and plans to use those more often. These formative assessments are not graded, however observation of on-task behavior does play a role in the grade given on report cards. The summative completion of project criteria is

also graded. While Ms. Ewing has class spreadsheets where she is able to store standard-based grades of one to four on each project, she points out that she mostly keeps track of how students are doing in her head.

Final thoughts: School art style. Ms. Ewing was given the observation and interview transcripts and did verify my account and provide additional feedback. She tells me that she is glad to have this study as documentation of what actually happens in her class (Personal communication, April 14, 2015). Ms. Ewing, is the second most veteran art teacher in this study. She represents a large population of currently working art teachers with a rotating schedule of students. She has a tightly detailed lesson structure similar to that of Mrs. Loren. She teaches a lesson where students are encouraged to add their individual detail; however, there are prescriptive elements designed to leave little room for a visually unappealing result. This teaching style keeps the final projects notably similar and attractive when displayed along the walls of the school. Because of its frequency of occurrence in school art classrooms this style is termed, “school art style” (Efland, 1976, p.38) in the art education literature (Anderson & Milbrandt, 1998; Gude, 2013; Hathaway & Jaquith, 2014).

The schedule structure of Ms. Ewing’s art classes is such that it is difficult to fit in assessment other than formative feedback. She says it is unusual for her to do something as formal as the *two wishes and a star* artist statement that she had the students do for this observation. She is, however, very pleased with the outcome. Ms. Ewing’s art classroom experiences will be familiar to many art teachers and perhaps, be a comfortable canvas on which to begin to envision adaptations to their own art classroom.

Mrs. Anne Quigley: Teaching for Artistic Behavior

Mrs. Anne Quigley is the art teacher at Northern Parish Elementary School in the Roaring River School District located in the Denver, Colorado metropolitan area.

Northern Parish has a highly diverse student body including many immigrants from several countries who speak 42 different languages. Of the 794 students, over 71% qualify for free and reduced lunch. 7% of students are classified as Asian, 35% as Black or African American, 21% as White, 28% as Latino, 0.4% as Native Hawaiian or Pacific Islander, 8% as two or more races, and 0.7% as American Indian or Alaskan native.

This population tends to be highly mobile and most do not stay at Northern Parish throughout their entire time in elementary school, several stay only months or weeks. In order to meet the needs of this special population there are five English Language Acquisition teachers, ten Academic Interventionists, and eight Special Education teachers at this one elementary school.

Mrs. Quigley is the only art teacher. This is her thirteenth year teaching art. She started this career relatively late in life after raising her children and other experiences. She is in her sixties with short, grey curly hair. She laughs easily and clearly loves her chosen profession. She is wearing khaki pants, a plum colored knit blouse, and comfortable walking shoes. The shoes are a necessary part of the art teacher uniform for Mrs. Quigley's art room. She is always on the move, sitting only for seconds to introduce a lesson or to check-in one on one with a student. She wears glasses but when talking with students frequently adjusts them to be below her eyes as if she sees more clearly without them and wants to pay complete attention to each child.

She is a national board certified teacher and is a leader in the Choice-Based Art Education movement also called Teaching for Artistic Behavior or TAB. She has written chapters in books and several articles on assessing visual arts taught through this philosophy. She was the state art education association elementary teacher of the year in 2007 and frequently presents at state and national art education association conferences. She also is an adjunct instructor in art education at a university in downtown Denver one night a week. She is a member of the state content collaborative that has been trained in psychometrically sound performance assessment rubrics.

Several of the students at Northern Parish who are non-native English speakers sometimes have a hard time saying “Mrs. Quigley” so most choose to call her “Mrs. Q.” She teaches kindergarten through fifth grade and she sees them for one week, Monday through Friday for 45 minutes every six or seven weeks depending on how many sections there are in a grade level. When students are not in art, they rotate through other special class options. I observe Mrs. Quigley teach second grade students for a week in mid-December, 2014.

Preview of what is to come. The following vignette is composed of descriptions of observations interspersed with interviews. The first section describes the intentional dimension: *Working Like a Real Artist* and explains how Mrs. Quigley’s art room is different than one belonging to a traditionally structured art teacher such as Ms. Ewing. Mrs. Quigley is concerned with students being independent with their studio art work. Though she introduces skill and concepts, she encourages her students to make their

choices for the content and media of their artwork as well as create their own connections with art out in the world.

The next section, *The Art Room Community*, describes the physical structure of the art room, structure of the planning and presentation of the lesson, as well as its assessment. Classroom management is introduced in this section but also is mentioned in the pedagogy and curriculum sections as it aligns throughout. While the structural dimension details how curriculum is presented and taught to students in daily lessons, the curricular dimension, *Standards-based Choice*, describes how and why the curriculum is chosen and how assessment fits within the intended choice-based curriculum. Mrs. Q's pedagogical actions in the section called, *Teaching for Artistic Behavior*, align clearly with her intentions, structure, and curriculum as well as assessment and evaluation.

The evaluative dimensions, *What People Do With Information*, details her value judgements as well as her perspectives and point of view concerning Educator Effectiveness. The last section of the ecology framework, *Providing Opportunities for Inspiration*, describes how aesthetic elements are found in Mrs. Q's art room and fit into her teaching philosophy. Although the principal could not be reached for an interview, there is a parent's point of view of art and art assessment at Northern Parish Elementary. Following this is a chart detailing the assessments that she uses and for what purposes along with final thoughts.

The intentional dimension: Working like a real artist. Mrs. Quigley tells me that she wants her students to learn about art in the way that real artists do. She teaches with a choice-based philosophy (Douglass & Jaquith, 2009; Jaquith & Hathaway, 2013)

where students make their own choices and explore their own interests with art media and techniques. She believes this supports her diverse students, meeting their multiple learning styles, and gives them autonomy in their decision making. She uses the eight studio habits of the mind identified in the book *Studio Thinking* (Hetland, Winner, Veenema & Sheridan, 2007) and *Studio Thinking 2* (Hetland, et al., 2013) as a way to introduce concepts to students and also as a way to assess how they are learning. These studio habits align with the state standards in visual arts and are posted together in the art room and consistently referenced.

Intentional assessment. Mrs. Quigley says that she wants to assess what she is intentionally teaching her students. She doesn't evaluate particular works of art independently, but rather a student's process and his or her growth in using studio habits: Develop Craft, Engage and Persist, Envision, Express, Observe, Reflect, Stretch and Explore, Understand Art Worlds (Hetland, et al., 2013, p. 6). She also is interested in how students talk about their artistic thinking and how they make connections in their art to what they are learning. She declares, "I assess their artistic behavior." She does this by making the studio habits the daily learning targets, writing them on the white board and discussing it at the start of class. Students have an artistic habit as an intentional focus. The way the student applies and works through the artistic intentions is what is assessed.

Authentic assessment of learning. Mrs. Quigley says that this is an authentic way to teach and assess art because it is the way artists work. She believes it unifies the artistic experience into an understandable process and by doing so includes academic language and vocabulary. This academic language is about art, yes, but she also brings in

literacy and mathematical vocabulary as it naturally develops in a student's process. The students are also assessing their own progress and process through conversations as they make connections from their actions to choices in their creations.

Mrs. Quigley tells me she envisions students ultimately choosing a particular learning path or trajectory rather than simply deciding what they want to do for the day. In addition to the daily learning target based on studio goals, she wants them to choose what to do based on their own learning target or goal. "My goal is for students to switch to where their work is a part of the learning path and each of their learning targets per day build to an ultimate goal. I just want the students to be more aware and purposeful with their learning while they are having fun."

She tells me she wants student assessment of their own process to "become a habit, to be a natural part of what we do in the class." She also wants to start a digital portfolio for third, fourth, and fifth graders. She envisions the students doing this for themselves in something like a documentation center in her classroom. She says, "I want them to have a visual record of what they have done. Then kids can look at their past work, but not have to leave it here. They can take it home."

The structural dimension: The art room community. I observe Mrs. Q's second grade class for one week which is the duration of one art cycle. Students come to art for 45 minutes every day for a week but then she will not see them again for six weeks. There is a poster on the outside of the art room door that says "Art + DESIGN Studio." There are four student work tables that are comprised of two smaller tables pushed together that seat eight students. The room is divided into supply stations and

zones for particular activities. At each of these centers or stations there are a variety of posters which Mrs. Q calls menus. They have pictures along with written steps such as threading a needle, or attaching cardboard, or working with clay, that students might be interested in doing. Along with the steps there are images of artwork in various stages of progress. These menus serve as hanging lesson plans and directions that are intended to help students working in that station and allow them to be more self-sufficient. They are an essential component of choice-based art rooms.

At the back of the room there is a separate clay area of two tables side by side that also seats eight. This area is separated by shelves and drying racks from the sink and clean-up area where students access paints, water, and brushes. To the right of this is a large window with a table in front that is used to house various supplies or to hold artwork as it dries. The right wall has closed cabinets that hold posters and images that could inspire students in their choice of art work. In front of this is a display case that at one time might have held vinyl records but now houses folders of a variety of printed images such as animals, cars, trucks, planes, landscapes, and many other categories. It is not present now that it is winter, but Mrs. Q tells me there is a giant sandbox station in the summer at this year-round school.

At the front of the room there is a large whiteboard onto which Mrs. Q posts the state art standards in a visual diagram with images that are easily interpreted by her elementary age students. There is also information about the studio habits of mind (Hetland, et al., 2013) and what these habits would look like in action. Each day Mrs. Q writes a learning target on the board to focus students on a particular habit or art

academic content that is the focus of the lesson. At the end of the white board is the teacher's desk area with book shelves, her computer, and her files including a clipboard that she references throughout the class, keeping track of student progress relative to the studio habits. There is a large open area in front of the white board where students gather as they come into the room each day. It is here that Mrs. Q gets students focused on the learning target and takes attendance before they are released to begin working.



Figure 12: Art Standards, Studio Habits, and menu posters in the art room.

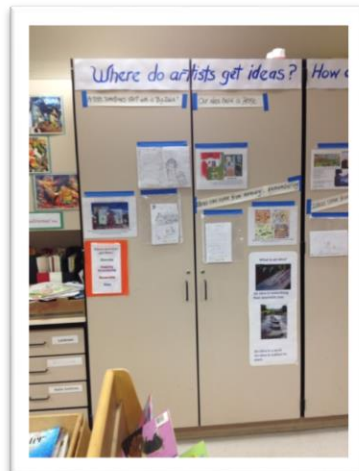


Figure 13: Where do artists get ideas?

Structure of the lesson cycle. Mondays are what Mrs. Quigley calls skill builder days. She introduces students to a specific skill or technique and they all work on a project that utilizes that skill. She says, “We all come in, we do a simple project together. It is usually something that might be able to be pulled out into a weeklong project but is reduced to an exercise done in a day.” This skill builder time helps students develop a language of art that is more than verbal, but tactile and visual. During the middle of the week she introduces students to ways other artists in the art world deal with similar issues and ideas. She tells me she hopes that by introducing images at this point in the lesson students will develop a greater appreciation for what they are seeing because they have had experience beginning to work in that way. As students create, Mrs. Q points out how they are using studio habits and artistic skill and concepts. They begin to recognize this in their own work and in that of others and use this language in practice. These introductions build each consecutive art week. Students make their own choices as to which skill and concept they will incorporate into their work the rest of the week.

Studio procedures. The second graders come in and sit down in the open area in front of the white board and the teacher’s desk. Mrs. Q sits down in her chair. She says, “To those of you who are new to art, I am Mrs. Quigley or Mrs. Q. What do you want to be called?” Several students call out their names and Mrs. Q writes them down on a clip board that has a printed class list. She sets it aside and then says to the new students while looking over her glasses, “Nice to meet you.”

There is always a learning target on the board as a focus for the daily lesson. Today it says, “Envision Idea + Materials.” She rings a vibraphone that she holds in her

hand and says calmly, “5 eyes here, 4 you come in and sit down, 3 we talk for a few minutes, 2 we listen to each other, and 1 then we make art.” She looks around at the students looking up at her. She says, “We’re going to learn about collage. Who can tell me what you think we might use to make a collage?”

Students offer, “Paper”

“Glue.”

“Skizzers.”

“Yes. That is right,” she says. But by this time the students have started getting fidgety. A couple of boys are poking each other and another is doing the worm dance on his belly across the back of the group. Mrs. Q says, “Okay, let’s all breathe in through your nose – big breath.” She does this and raises her chest high to demonstrate the huge amount of air she would like them to breathe in. They do the same. “Breathe out through your nose.” She does this and her chest goes down as she exhales. The students do the same. “Okay, we will do this until we are silent and relaxed.” Everyone breathes several more times. Several students make dramatic breathing in and out motions with their bodies. It is eventually quiet except for the sound of exaggerated breathing. Mrs. Q whispers, “Okay, relax and listen. We will all make a collage. The first time you were here you made birds which were a character or a subject in a work of art, this time think about a *place* in your art. What do you call a place in a story?”

Several student call out, “A setting!”

“Okay. You’re going to collage a setting or a place. What is an example of a setting you might create?”

“A classroom!”

“A castle!”

“Good,” Mrs. Q says, “Those are all good places for a setting. We are going to read a book that has lots of places. It’s a book by an artist and author called Eric Carle.” The students start to fidget. Mrs. Q says, “5, 4, 3, 2, 1” quickly and the students who have had art before say, “One!” loudly when Mrs. Q gets to one. This quiets the group; they appear to appreciate having the chance to yell in a sanctioned manner.

Mrs. Q shows the students the picture book and says in a quiet voice, “Eric Carle is a college artist. He paints his paper and then he cuts it out.” Students point to the picture and ask questions. Mrs. Q asks them, “So, is the place you create going to be in the sky? In the mountains?”

One boy offers, “Mine will be in a volcano!”

“Okay,” she responds. “That is a great idea. What will be around your volcano?”

He answers, “It will be in Asia with lots of green trees!”

“Okay!” she says.

Another student says, “Mine will be a story about a flower that wants to grow.”

“That’s a great idea,” Mrs. Q says. “Where is it? Will it be in a forest? What setting will your flower have?” She turns the page of the book and shows the students a desert. “Will your collage be in a desert? What is happening on this page?” she asks, referring the next image in the book.

“It’s snow!” several students shout.

“Yes, so think about what kind of sky you will have in your setting. What places, plants, people, houses, skyscrapers? Will it be crowded or quiet?” She flips through a few more pages and students look. She doesn’t read the story. She is just showing students the pictures and pointing out the settings. She closes the book and then says, “5, 4, 3, 2,” and everyone shouts, “ONE!” She whispers, “You are making a place, a setting. Remember, where is it? What season is it? What time is it? Over there,” she points to the back supply table, “is your large paper.” She pauses but keeps her hand pointing. She asks, “Where am I pointing? Point to where I am pointing.” The students do. She says, “Okay put your hands down. Then across at the table in front of the window there are paper strips. You know where scissors and glue are. Boys, you may go get your background paper. Girls, you may get your scissors and glue.”

The students get up to do this except for one boy who remains sitting on the floor. Mrs. Q bends down to his level. “What do you want to make?” she asks. He doesn’t answer. She reminds him of several ideas that were shared in the group. He shakes his head and remains seated with his arms crossed and an exaggerated pouty face. She leaves him and goes to talk with the other students. A boy comes up to her pointedly holding out his finger. She says, “I’ll get you a tissue and a Band-Aid.”

As she does this the students are busy moving around the room getting the supplies they need and changing colors of paper when their ideas change. They talk excitedly with their table mates and with those from across the room. Almost no one remains seated, they move about the room freely. Some reference the book Mrs. Q read

to them earlier and others look at pictures hanging on the cabinets and in a shelf that has images sorted into categories for ideas.

Mrs. Q goes to the sink and washes out brushes that the previous class had been using. She takes bowls of glue and sets two on each table along with several of the clean brushes. Instead of bottles she has students paint on the glue to the back of the paper. As she is doing this she asks students about their art. Other students walk up to her and ask her questions. She asks a boy what he is excited about making. He says with a smile and while jumping up and down, "I am excited because I am going to Hawaii!!"

"Oooohhh," Mrs. Q replies, "That is exciting! What does Hawaii look like?"

"A beach with palm trees and sand!"

"I wish I could go!" Mrs. Q tells him. "So, you could make a picture of what that setting looks like in collage. He heads back to his table presumably to do so.

Mrs. Q goes back to the student who is still sitting on the floor in full pout posture, arms crossed, head down, eye brows crinkled and bottom lip out. She encourages him to create a picture of any sort of setting that he can think about and recommends he look through the images she has to give ideas. He ignores her and stays put so she goes to check on the other tables in a random rotation. One student looks up and asks her how to make a castle. She asks him what he thinks. He describes how he wants to make his castle three dimensional. She tells him that sounds like fun and shows him how to create tabs that fold out so the castle walls can be glued to the paper.

She walks to another group of students who are standing at their table while they cut and paste. She asks a boy about his work. He blurts out proudly, "It is a battleship!"

She says, “Ooooooh, fun. Is that a character?”

“Yes! It is.”

“Is he a good guy or a bad guy?”

“I don’t know yet.”

Mrs. Q smiles at him then looks around the room. She sees that the glue bowls are running low and grabs a gallon jug of glue from the back cabinets and walks around re-filling. Several students tell her about their work as she makes her way around the room. She listens, smiles and laughs with them, and encourages them to keep going. They need little encouragement. Other than the boy on the floor the class is entirely engaged and laughing and talking about their work to their tablemates, me, Mrs. Q, and anyone who will listen. She puts the glue jug away and then goes back to the students she was talking with earlier and asks questions. She goes up to one girl who is making a collage of a garden and asks, “What kind of flower is this?”

The girl answers, “I’m not sure yet, I’m making it up.” She then goes into elaborate detail about the garden design and the stories that will happen in it. Mrs. Q listens intently and then says, “That is great. Be sure to add all of those details to your picture.”

The reluctant student finally gets up from the floor and grabs a piece of paper. He looks around to see if anyone is watching him. When he sees there are, he starts to cry, loudly and with dramatic flair, head thrown all the way back and mouth wide open. The students ignore him, leading me to believe this must be normal behavior. Mrs. Q walks

over to him and asks him if his art work is making him cry. He stops crying long enough to say calmly and decisively, “I am going to make a picture of me.”

Mrs. Q says, “Okay, are *you* making you cry?”

“Yes.”

“Are you going to be a character in your collage?”

“Yes”

“Okay. Where is your character going to be?”

“I think I will be in my favorite video game,” he says and then goes on to tell her about it with considerable detail. Mrs. Q listens patiently, nods frequently and says, “Hmm” and “okay.” When he stops to take a breath Mrs. Q jumps in to say, “Okay, you can decide to create that story or not. It is entirely up to you. You are the artist in charge.” He begins working.

Mrs. Q walks over to the boy who was creating the castle. Two other boys have joined in with him and they are creating an entire castle complex. Mrs. Q whispers to me that she neglected to specify when she introduced the idea of collage that she was thinking flat. “But that’s okay,” she says, “Look how amazing that is going to be.”

A boy comes up to her with his collage and asks if he can take it home today. She reminds him that they will take everything home on Friday. She walks to the door and briefly flicks off the light. She says, “Second grade artists, the first bell is about to ring but you can continue working for a few more minutes.” Students come up to her and bombard her with questions.

“Can I use the stapler?”

“Can I take mine home?”

She answers all of the questions and points out to me that the boy she taught to create tabs to glue his castle is now at another table showing other students how to do it. Mrs. Q laughs as another group of boys works collaboratively to pick up their jointly designed artwork and lift it over their heads.

They hear her and one boy turns to her and says, “It’s a space ship!”

The other says, “We are taking it to the dry rack for the glue to dry.”

Mrs. Q affirms, “Okay!”

She begins to ring her vibraphone and she counts, “5, 4, 3, 2,” Then in unison the class yells, “ONE!” Several students raise their hands and blurt out questions. Mrs. Q holds up her hand in a stop motion and says:

Hands down. We’re done today. Listen carefully; we have a lot to do. If you have a collage with a stand up part, it goes on the window table. We’re not throwing any paper away unless it is wadded up or really gluey. Other works go on the dry rack. Extra paper goes back on the back table. Okay, let’s get cleaning.

Classroom management. Mrs. Quigley has had several years of experience in this type of TAB setting and has established routines to keep things running smoothly. She gives students a warning before they clean to let them know it is time to wrap things up for the day. She has a counting system with which students are familiar and seem to enjoy joining in participation before she gives directions. There is a system for storage that runs smoothly and students are able to find their materials and supplies and store them at the end of class independently. Perhaps more importantly, Mrs. Q understands

the developmental stages of this age student and her management systems are appropriate to their needs. Students seem to enjoy taking care of the art room – even if they wish they could stay longer.

Clean-up and transitions: Incredible arms. The next day I walk into the art room at the end of the first grade class. Mrs. Q is ringing the vibraphone. She says in a soft, yet firm voice, “5 eyes here, 4 have a seat on the floor, 3 freeze, 2 voices are off, 1 everybody’s eyes are on me. Everybody, eyes here. Not yet. Do not move yet.” She pauses to make sure students are still. Then she says, “Your artwork will go on the dry rack, glue and scissors put away, table tops and floors clean. Let’s go.” She turns on music and the Jackson Five begin to sing, “A, B, C. It’s simple as 1, 2, 3.” The first graders immediately start to dance and wiggle their little bodies as they set about putting their artwork away and cleaning their areas. Mrs. Q says, “5, 4, 3, 2, 1. Okay, everyone - eleven pieces of paper from the floor and then you can get in line.” The kids jump up and down and count out loud as they search to find exactly eleven pieces of trash. They find, then bring their bounty to Mrs. Q who nods and points to the trashcan where they dump their trash before lining up by the door.

Their first grade teacher is standing at the door waiting to take them back to class. The second grade teacher is there with her class lined up waiting to come in. As the first graders walk out and the second graders walk in Mrs. Q says, “Remember to keep your hands to yourself. You know that movie where the mom super hero stretches?”

A couple of students answer, “The Incredibles?”

“Yes! Keep your incredible arms to yourself,” she says with a laugh. The students laugh too but it has the desired effect as they draw their arms in to their sides and pretend they are so stretchy they flop to the floor.

Dance party motivation. At the end of the next second grade class Mrs. Q makes a final pass around the room answering questions and complimenting work until she picks up her vibraphone and begins to ring it. “5 eyes on me, 4 mouths are closed, 3 freeze, 2 listen up, 1, it’s time to clean up. She walks to the dry rack and lifts the shelves to fill them with the wet and gluey art work. She says, “You all had a really nice art class, but if you are running now, that tells me we need to lower your class color.” She refers to the school wide behavior management system.

A boy walks over to her and asks if they clean up “real good” if they can have time to dance in the middle of the room. She looks at him and then says to the class, “Guys, the request has been made for dancing. If you finish cleaning and put the chairs up you can go in the middle and dance.” This motivates the students more than the idea of lowering their class color. A difficulty Mrs. Q has is getting students to stop working, but the incentive of dancing does the trick today and students rush to finishing cleaning.

Mrs. Q turns on the song *Linus and Lucy* and the dance party begins. It looks strikingly similar to the *A Charlie Brown Christmas* dance scene from the cartoon special. One boy is dancing with his arms outstretched but is looking away distracted and longingly at his art work on the shelf. He goes to get it and asks Mrs. Q if he can staple it. He is afraid it will fall apart before he comes back tomorrow. She hands him the stapler and says he can try. She turns off the music and tells students it is time to line up. On this

day Mrs. Q has bus duty so she puts on her coat and leads the students outside. She reminds them not to touch things hanging on the wall. “Stretchy arms!” one boy remembers and giggles to himself as he flaps his arms to his side.

When all of the students have been accounted for, either picked up by a parent or safely put on a school bus, Mrs. Q and I walk back in the building together. She tells me that she enjoys second grade partly because of their independence. One of her main goals for her students is to be independent thinkers and artists.

Reluctant to leave. One of the benefits of a choice based art studio is that students are engaged and invested in their artwork. On almost every occasion there is one hundred percent active engagement as students make their own decisions about what to create. Because of this connection students are invested in their work, sometimes much more than if they were being directed in what to do by a teacher. This can cause issues with clean-up. Students are sometimes so involved in their work that it is difficult to get them to stop. This is especially evident on the last day of an art week when students want as much time to work as they can to finish their creations to take home.

Mrs. Q announces, “In a moment it will be time for the bell to ring. Everyone needs to listen.” Some students are still frantically working. “Hands up, everyone!” She says a little louder. Some put their hands up. “I will wait,” Mrs. Q says. Eventually every student puts at least one hand up. She says, “We need to clean up quickly.” Some students who are finished start cleaning, others remain working. The second bell rings and it brings a sense of frenetic urgency to the task.

One boy forcibly pushes another then looks around to locate and then yell loudly to Mrs. Q, “It was an accident!”

Mrs. Q says sternly, “That was clearly not an accident. You need to sit over here.” She motions to a spot on the floor by her desk away from distraction.

She hands back artwork that has been created this week then rings the vibraphone to get attention and says, “I will call you to line up.”

One boy is still working on his drawing. She tells him, “You *must* stop working. The bell rang and it is time to go.” Mrs. Q calls students to line up and others look through the stack of art work with no names for a missing piece of art to take home. The boy finally stops drawing and takes it with him as he leaves. Mrs. Q turns to me and says, “That was hectic!” Then she asks me if I saw the artwork the reluctant cleaner was holding with pride and it is clear she is proud of his pride.

Structure of assessment. I ask Mrs. Q about her assessment and she tells me it is mostly formative. “Formative in my class is checklists and observation like on my rosters where I write information and do checks and bullets. Older students keep track of their progress in sketchbooks. Pretty simple works the best.” She keeps track of who is doing what and where they are in the studio habits on a class spreadsheet (see Appendix L). She explains:

The state standards overlap with the studio habits so to teach one is usually to teach the other. I think I used to have all the centers on the sheet and mark who was doing what but it has gone now toward studio habits.

Like the other elementary schools that have been observed thus far, kindergarten is not graded in art. She tells me that first and second grade assessment is conversation based such as group discussions and reflecting on their work. “It is more conversational and less documented.” Similar to Ms. Ewing, she also sends a type of portfolio coversheet home with younger students and their work on Fridays that she calls a “Dear Family.”

She explains:

It is not so much an assessment as a review at this point, we are not focused so much on spelling or complete sentences but we could later. Now I just want to have a record of their art knowledge, something that is not tortuous. And it has an artistic element in it – it’s not separate. The assessment of it has to do with their overall art making.

She shows me an assessment rubric she has made that she finds helpful. It is a rubric (see Appendix M), but not one that she shows the students. It is, rather, a clarification of the differentiation between levels of quality in the work of a novice, apprentice, and a master that she uses to determine grades at the end of the term. She elaborates:

This year has been a lot of change and introducing a lot of things. I am trying to take things slowly for these systems to be engrained. This rubric is too much for early elementary but it is the basic idea of the differences between a two, three, and four that become their final grades. This just helps me to see where they are and what they would need to do to get to the next step.

She also uses “apprentice to master cards” (see Appendix N) for fourth and fifth grade students to self-assess and document their growth and progress through the year.

She describes them:

Kids keep their cards in folders with their sketchbooks and then when they start accumulating the cards I’ll give them a ring to hold them together. The idea with the cards is they work through them at their own pace. Next year I am thinking we could say, ‘get out your clay card’ or ‘your sewing card’ or whichever, and read through it with a partner. It could be ‘look at your card if you’ve already, say, made three pillows, maybe it is time to challenge yourself to do something else.’ Or like sometimes I say things like, ‘get out your card – if you have threaded your own needle give yourself a star. If you tied your own knot give yourself a star’ – and they keep track of it and can see their accomplishments and see what they still need to work toward. Then the grade comes from where they are on the rubric but they don’t really see the rubric; it’s too much for them, it’s more for me.

Summative assessment is the end of the trimester based on student progress in the creative process and working in the studio habits.

How Educator Effectiveness affects this structure. I ask if she has changed the way she assesses because of Educator Effectiveness. She tells me that it has:

It has started me down the path to thinking about it. It’s been going on for a bunch of years now. The studio habits of mind are really what started my shift into assessment. It provided a framework for what goes on in a studio-based classroom, then when the standards were implemented that also helped shift my

thinking making it more descriptive about what is going on in the art classroom. It shows a more systematic approach of what it looks like. So, both process and product are needed and those gave me a framework.

She tells me that when the Educator Effectiveness law went into effect she signed up for several state wide committees to become more informed, but ultimately so that she could be a better teacher and still follow the mandates. She says, “I want to make sure I am not taking away from the content by creating all of these structures. I just want it to be cohesive to the process.” She says that before Educator Effectiveness she was:

...grading skills, concepts, and behavior – the old way. So, it’s been a continuum really. I taught traditionally for 2 years then moved to a choice-based model and figured out what that was then I learned more about 21st century skills and then it has just become a continuum of growth for me as well as the students.

I ask how Roaring River School District will be dividing the growth section of teacher evaluation scores into individual and collective measures. She says, “They are taking this year to try to work it out. The district wants to make sure it is done right rather than jumping in.” There is not a district-wide art teachers’ measure like the process rubric Mrs. Radcliffe uses or the performance assessment test that Mrs. Loren’s district is using. She hopes there will never be one. She hears that all teachers may write Student Learning Objectives or SLOs for next year to be able to show their student individual and collective growth. But, she is not sure.

The curricular dimension: Standards-based choice. Mrs. Quigley tells me that Roaring River School District doesn’t really have an art curriculum. “We teach the state

standards. There are all different styles and ways teachers teach in the district but we all do teach the standards.” She tells me that because she sees students five days in row she can respond to what happened the day before in curricular choices. She tells me it is a spiral curriculum or an arc of learning. Regardless of what students are working on individually, it is then aligned to the standards because of the emphasis on studio practice. She likes to focus on the idea of Envisioning which is found in the state standard Envision and Critique to Reflect. She tells me this could happen when students are creating a sketch before beginning a project, or when trying to envision the next step in the middle of a creation, or even in the way a final work of art is displayed and finishing touches will be applied.

Themes and concepts. Mrs. Q tells me what she decides to introduce to students on Monday skill builders builds off of the state standards in terms of the general themes founds by grade such as family, community, self, and story among others. The theme usually lasts through two weeks of art. While she includes those themes, it doesn’t necessarily determine what she teaches or introduces to the students. Sometimes the supply and media centers can be focused around a theme. “Sometimes what’s out and up in the room sets the stage for how students respond to the themes in their art.” Because Northern Parish is a year round school she tends to follow a natural calendar cycle in terms of subject and emphasis. For instance she focuses on nature elements and lots of painting during the summer months and crafts like clay, weaving, and sculpture in the fall. Winter art changes to become more about personal narrative and cultural identities. Spring has a focus on invention and design. The specific ideas and concepts she

introduces changes, but tend to stay within that calendar emphasis. She says, “It works; it covers the concepts from nature to man, history, and story to invention.”

Natural connections to language arts, mathematics, and Common Core. For a second day I walk in as first graders are walking out. Mrs. Q is setting out art work for the second graders from yesterday. She tells me:

I don’t know if it is Common Core or if it is the new reading program, but the kids sure are making more connections. In one class they are reading about castles and the kids are thinking about it and they are building castles in here. And that’s just one example.

She is unable to finish her thought as the second graders begin walking into class and excitedly asking questions about the day.

Language arts is clearly evident in what Mrs. Quigley is introducing including the concepts of character, setting, and adding detail. One student makes a connection with phonemic awareness. He walks up to Mrs. Q with his art in hand and asks, “Can you tell me how to spell level?”

She looks at him and says, “That’s a good word. What do you think it starts with?”

“Just like in class? Is it an L?”

“Good what sound comes next? What letter makes that sound?”

“E?”

“Yes, you’ve got it. Level is L-E-V-E-L.”

“Thanks,” he says as he writes on his collage in pencil. “Can I take it home?”

“No, we have to let it dry, but after it is dry, yes, on Fridays.”

She walks over to another student who is working on a collage of a beach. She says, “I really like how you have shown a swimming motion. That’s great.”

The speller walks up to her and asks if she can tell him how to spell fertilizer. She tells him yes, she can tell him how to spell that but that she would rather teach him how to look it up and she does. She asks what he is making. He tells her he is making a gardening book for his grandmother who is sad that her beautiful summer flowers have died back over the winter. The book is to keep her happy and thinking about her garden until spring. Mrs. Q smiles and pats his shoulder.

There is mathematics evident in the art class today as well. Mrs. Q reminds students of something that they learned in a previous skill builder that they might consider using today. During the class opening conversation she tells them, “I will remind you of something you already know. If I roll a piece of paper and tape it, what do you get?” She picks up a rectangular piece of paper to demonstrate.

The class answers, “A cylinder!”

“Or if you have a circle shape paper and you put a cut in it,” she cuts a circle paper to demonstrate this, “and then you overlap it where the cut is, what do you get?”

“A round pyramid!” a boy offers.

“Yes! But what is the real shape name?”

“A cone!” several students say in unison.

“Okay. As a reminder you can collage, construct, or clay, or of course you can always draw or paint.” The students hurry off to choose their stations and get started.

The students divide into their chosen areas. Four go to the clay table, eight go to the construction table and nine split between the two painting tables. Mrs. Q notices that the students at the clay table are making faces at their clay. She checks on them and sees the clay is dry. She says, “Okay, how about you put that clay back in the bag and I’ll get out some fresh clay?”

A girl smiles and says, “Yeah, I like wet clay.”

Mrs. Q opens the cabinet and takes out a fresh bag of clay then cuts each student a fist size ball of the fresh stuff. She then taps the cabinet which has a poster explaining how to make a slab of clay using supports to ensure an even thickness. This poster is called a “menu” in choice based art parlance. The menus allow students access to information that might need in order to be self-sufficient at the station they choose and not rely on the teacher as much.

Assessment ties to curriculum. Mrs. Quigley uses the studio habits of the mind as a framework for how she teaches as well as how she evaluates how students are learning. She describes this to me:

So, assessment is not dependent on the quality of the result, it is more that they are able to be self-directed, find materials and decide where they are going to go with it and pursue and persist as they go through the cycle till they are finished and evaluated.

She says that her primary goal for kindergarten is independence. She elaborates, “They can come in and find what they need, access it on their own, and put things away. They demonstrate basic skills, line and color. We focus on story in art, so do the

standards.” She says that first grade continues the element of story and adds feelings, more studio skills and “being able to decide what they want to do.” They are assessed through formative conversation. “It helps them internalize what they are doing and can share. Second graders do peer critiques and learn how to talk about art work”. She also sends the written Dear Family letter home with work on Fridays. “It’s a good age to frame it in terms of family – it goes along with the theme in the second grade standards as well.” She states:

First and second grades are mostly proficient when they are able to function on their own and be independent – within a community – they are a part of their class but they are beginning to realize how to be responsible for their own learning.

How the schedule structure affects the curriculum. For the purposes of my conceptual framework, I now jump to a description of the end of my time in the classroom to discuss how this schedule structure affects curriculum. I will go back to mid-week descriptions in the pedagogical dimension.

By the end of the art week, students have enjoyed making decisions about which media they would like to use. But, the last day brings with it limitations.

A boy asks, “Are we going to paint today?”

She answers, “Good question. We are not going to paint today because you are taking your work home and the paint would not be dry.”

A girl asks, “Can we build with blocks today?”

“Yes. Absolutely.”

A mixed group of boys and girls grabs the tubs of blocks and begins collaborating to build a city with a castle and a race car track. When someone adds something to the creation, they change their story and it becomes a horse track and a farm.

One boy has been looking around excitedly not sure at which station to start. He comes to Mrs. Q and asks her, “Can I work with the craft sticks today?”

Mrs. Q looks at him over her glasses and says, “Well, do you think we should get those out?”

He looks up at her and jumps up and down on his toes, “Yes. Yes, I do.”

She chuckles and says, “Okay, you know where they are.”

He runs to the corner of the room to retrieve his prize material from the shelf then immediately sits on the floor and begins happily building.

The boy who asked if he could paint comes up to her with his airplane sculpture and tells her that he “really, really wanted to paint it.”

She looks at him for a minute, again over her glasses, and then asks, “Do you ride the bus or do you get picked up?”

“Picked up.”

“Okay then. But it will be wet and you’ll have to carry it carefully.”

He happily sets his airplane down and runs to get paint. Another boy is watching this and says a little sadly, “I want to paint mine too.” Then he looks down and quietly says, “But I ride the bus.”

Mrs. Q looks at him caringly and says, “You can paint it, but if you ride the bus you’ll have to leave it here to dry. You can come by the art room next week after school and pick it up.” He looks at her and shouts, “Okay!” then runs to get his paint supplies.

Mrs. Q looks at the boy painting the airplane and says, “Ooooooh, I love your paint palette.” She comments on the colors he has missed noticing while experimenting to get the color he intended.

A student is creating a collage of a girl holding flowers. It is quite beautiful and shows good craftsmanship. Mrs. Q looks at it for a while and asks the student if she can keep it to hang in the hall for a few weeks and then she will give it back to her.

The student says, “No, thank you. I want to take it home.”

“Are you sure? People will see it and you can bring your family in to see it here?”

“No. I want to hang it in my room.”

“Okay, then you can do that,” Mrs. Q answers somewhat defeated but clearly happy in the ownership the young artist is taking with her work. Her actions show that her students’ artistic and developmental needs are what guide her decision making.

The pedagogical dimension: Teaching for artistic behavior. The choice-based framework of this class gives the process of being an artist more priority than what it is students are actually creating. “I feel that the important thing is that the students consider themselves artists and they feel they are capable of making art and that they are empowered in that way. My job is to facilitate that.”

I ask Mrs. Quigley if this philosophy lends itself better to one type of teaching or presenting information over another. She says:

I find that the best way to teach varies from week to week because you keep on tweaking and improving. You try it one way and then you see ‘oh, this was too complicated’ so you break it down or present in another manner. You are constantly adjusting not only within the week that you have the students but then make notes so that you approach it differently with them next time. It really varies on the needs of the group of students.

What could you do with this? As the second graders come into art class today, the teacher brings up a new student and introduces him to Mrs. Q. The teacher tells her he speaks no English, only Arabic. This doesn’t faze Mrs. Q. She has told me that many of her students are new to the country. She finds it is not a problem in her class as everyone learns by doing more than words. She greets the student and tells him her name is Mrs. Quigley and places her hand to her chest. She tells him he can call her Mrs. Q. He smiles at her and nods his head. It is unclear if he understands. She directs him to the group of students who are sitting and waiting on the floor.

She picks up her vibraphone and says, “5, 4, 3, 2,” and everyone says, “ONE!”

“We are going to create at your choice of centers today but we’re going to start today with a brainstorm. We are going to share ideas. So, my question is if you have an idea for what to do with an egg carton. What could you do?” She holds an empty paper pulp egg carton up for the students to see. They volunteer several answers.

“Put something in each section.”

“Cut it apart to make little cars.”

“Put eggs in it?”

“I’d add things to it!”

“It’s a limo!”

The group is getting loud and rowdy and Mrs. Q motions for them to stop talking. She says, “We will wait for everybody to calm so they can hear the good ideas you have.” It quiets and she points to a student with his hand raised. He says, “I would make an airplane.”

Mrs. Q intervenes in an argument between a boy and a girl. The girl is accusing the boy of kicking her and he adamantly tells her it was an accident. Mrs. Q says, “If you sit with your legs crisscross then you won’t accidentally kick anybody.” Then she goes back to her egg carton. She says, “You can put cardboard pieces on it to make something else, like a boat or anything else you want.”

It’s a rocket launcher...no a pick axe. Mrs. Q then goes to each table and asks questions. She asks a boy who have decided to work with the egg cartons, “Are you going to paint your limo?”

“Yes,” he says, “but a different color. Red, I think.”

She is interrupted by a boy asking her to tie his paint smock. She does. A girl comes up with an empty paint cup and asks her for blue paint.

There is another group of students experimenting with paint to see what colors they can make.

“Oh, look I made finally made gold! I am going to paint my rocket launcher gold. No! Wait! It’s a pick axe.”

Mrs. Q asks the students how they could make green. The boy who made gold looks up at her as if she is mentally lacking and slowly says, “yellow and blue.” He then goes back to his more exotic color choices.



Figure 14: A student experiment with paint mixing.

She notices a boy at the construction table is having a hard time attaching a tissue box to a cardboard wing structure. She suggests he make slits for the wings to fit into.

Two girls come up to her and ask if they can take their work home. “Friday,” she tells them. “That is tomorrow.”

The students continue working and Mrs. Q circulates to help them. She doesn’t even notice the time today and the first bell rings before she can warn them. The sound, “Awww!” goes up from almost everyone.

Mrs. Q laughs and says, “Oh no. Time does fly doesn’t it? Okay that means we have less than two more minutes until clean up.”

The limo creator walks up to her with his egg carton limousine which is covered in dripping red paint. He asks, “Where do I put this to dry? It won’t fit on the dry rack.”

She says, “Oooh, good question. How about on the window table?” She points in that direction. He does as directed.

There is a frenzied clean-up as students wash paint and find enough room to store their constructed cardboard pieces, some of which are quite large collaborations. Mrs. Q turns on the music and students wiggle and dance as they clean. Occasionally there is a student who stops cleaning long enough to come to the center and perform an elaborate freeform dance as if it just cannot be contained any longer, then goes right back to whatever cleaning chore awaits. The second bell rings and Mrs. Q says, "I am looking for people ready to line up." She rings the vibraphone and calls people who are standing behind their tables quietly. Several students hug her as they walk by her to the line. Their teacher picks them up and they leave for the day. One boy, a particularly enthusiastic dancer, runs back into the room and hugs Mrs. Q in a surprise attack from behind and then rushes back out of the room.

Airplane construction. I walk into the art room early and the first graders are still working. A boy walks up to me and says, "I am Rapunzel," as he holds a long piece of yellow construction paper dangling over his head.

His friend comes up to bolster the claim and says, "He is Rapunzel, Miss."

"Yes. I see," I tell them both and they scurry back to the pile of construction paper, scissors, and glue at their table.

Mrs. Q greets me and points out the construction center. She tells me the boys there have been fascinated by origami this week and today were focused on making airplanes. She points to the screen on which is projected a sculptural installation of airplanes that are made to look like paper. The work is displayed at the Denver International Airport. That is the way inspiration works in Mrs. Q's choice-based art

room. The students come up with the ideas and Mrs. Q supports them by finding resources to help them take their ideas further. She tells me, “I told them they can make it any way they want but they must show me the construction technique of joining two pieces of paper. They accepted the challenge and got right to work.” She proudly waves her hand toward the iterations that the students went through to find a structural design that achieved their goal. For Mrs. Q, learning is in the process, not just the final result.

The evaluative dimension: What people do with information. This dimension details value judgments as they become apparent in the art room at Northern Parish Elementary School. Evidence of this dimension is seen in terms of choices for curriculum and assessment, opinions on the level of importance placed on grades, and in how Mrs. Quigley and the other art teachers in her district are evaluated in terms of their effectiveness as educators.

I ask Mrs. Quigley about her views on art assessment. She says, “It’s really big. It is important in the sense of being aware of what students know, what their knowledge actually is, and what their understanding is in how they are working and where the need to go next.” She declares formative assessments as the most useful for this purpose. She gives the examples of observation, conversation which includes student self-assessment, and notes. “Formative assessment helps you know how to teach students where they are, to know them, and to help them take ownership as well.”

She says:

As far as the value of a district or a state prescribed test – I don’t see *any* value in that. As far as numerical data based on assessment such a being able to assign

numbers to how much a student has learned - I find you could generate those numbers, with difficulty, but it would not be near as useful to the student as verbal feedback that is in the moment.

She goes on to profess a fondness for Webb's Depth of Knowledge or DOKs.

If you are trying to assess something that is at the higher levels of 3 and 4, it is more performance based and it there is a lot involved. It is not really a simple numerical thing. There are many kinds of assessment and some are worth it and some are not. Formative is worth it as is performance based stuff using student work and their process and growth.

She says she is just now becoming comfortable with documenting assessment and keeping track of how her students are doing over time. "This is good because you can look back at it. And it is also good to see the difference between qualities of work in terms of how students are working through their creative process." She believes this documentation helps students see what is expected. In her class it is that they move toward being independent. "This independence is what is proficient, the master level." She says her apprentice to master assessment rubric (see appendix M) is a tool for both she and her older students to identify where they are in their working habits. She explains:

If they need me there constantly to hold their hand and then won't work without my constant prodding then it is a tool for them to see what that looks like and where they should be going – to see the big picture.

Assessment versus grades. I ask Mrs. Quigley if she believes that her assessment practices align with grading practices. She pauses and says, “Do I even grade? Hmmm.” She then adds, “Yes, I would say so. They get 2s, 3s, 4s at the end of the trimester – I’ve never given a 1.” She believes older students’ sketchbooks and apprentice to master cards are a way of documenting relative to her assessment rubric (see Appendix M) if a student is a 2 or a 4. She says, “Most are working at a 3; they are proficient by my criteria and these are tools for them and for me to check in and see where they are at.” She says that for the kind of grading she does that she has evidence of what a 2, 3, or 4 looks like for third, fourth, and fifth grade. For younger students it is more important to her that they are able to share their artistic journey and describe their process. That is what translates into their grade.

Second grade evaluation of the week. Mrs. Q greets second graders in the line outside of the art room. She says in a whisper, “5, 4, 3, 2, 1.” They all join in the last number but use the same whisper as opposed to the yell that normally ensues. She tells them, “When you come in, don’t get anything out just yet. Sit at one of the tables. She motions them to enter. As the students sit she walks around and hands each student a pencil. They ask, “What’s this for?” She answers, “You don’t know yet. Just take a pencil.”

“What are we working on?”

“Our wrap up for the week.”

After making sure each student has a pencil, she gives each student a paper that says, “Dear Family” large at the top. She walks to the center of the room and says:

5 eyes on me, 4 no sounds, 3 listen carefully, 2, eyes here. Usually when we come in on Fridays we sit on the floor to do reflection as a pair/share and talk. But today we are going to do a little bit of writing. You will take this home with your work today to share with your families what you have been working on and what you learned this week.

She holds up an example and reads, “Dear Family, The best thing I’ve done this week is’ blank. You fill in what your best thing is.” She motions to the board and says, “I have written some words on the board you might think about using: landscape, drawing, painting, collage, 3D construction. Start your reflection for your families now.”

Most students finish very quickly, within two minutes, so that they can start working on their art work.

“Can I take my painting home today?” a boy asks, not for the first time this week.

“Yes,” She answers.

“Yay!” he answers with a fist pump in the air.

Student growth in the visual arts. Mrs. Quigley says that growth is shown through student work as they progress in their process from novice to apprentice to master, “but it’s even more when they are starting to get a bigger picture.” She clarifies:

Proficient is where they are focused on what they are doing in the right now but as they move more into the master category they see how what they are doing is connected to art worlds or even other artists and materials – it’s a bigger picture about how and what they are doing. I don’t give a lot of 4s - it’s above and beyond. If they start to learn this they have the opportunity to become a 4, it

seems like it is how they challenge themselves, how they work within the classroom and how they make connections with other artists and they can show evidence of where they are at. There are specific criteria.

Value judgments regarding educator effectiveness. I ask Mrs. Quigley if she sees any benefits to Educator Effectiveness measures that have been put into place. She says:

Yes, there are some. When things get to be more a part of the flow, what I am doing should help students to be more in charge of their own assessment and reflection and see what they know and be able to track their own learning.

But she is concerned about documenting data of student growth in teacher evaluations. For Roaring River School District, this is still in the planning stages. Just like Dennis County, and Pine Valley School District, Roaring River is taking advantage of Senate Bill 14-165 that allows school districts an additional year to decide how much weight to put on the part of teacher evaluations that are affected by student growth.

Mrs. Quigley says, “While there are benefits, the part that is scary is wondering what people will do with the information.” She brings up the teacher quality rubric that is used to evaluate the other fifty percent of a teacher’s evaluation. She says:

The goal is to move more toward being an advanced teacher – the top end – and that is about being student-directed. So if you want to be a really great teacher the students are doing it on their own – that is really a huge shift so that is a good direction – for the students to be self-directed and empowered. If that is an outcome of Educator Effectiveness, that is good.

However, when I ask about her general feelings on teacher accountability measures she says bluntly that, “Generally, it feels like a burden.” She says this is not necessarily because of what her district is asking but because she fears she may eventually be made to:

...create numeric data from something that is mostly qualitative. We are doing good work but there is not a real model, so trying to wade through things to try to find something that works has been difficult.

Students as evaluators. Mrs. Quigley wants her students to be able to evaluate their own growth as artists and her interactions with them show evidence of this. The Dear Family notes that the younger students take home give the artist the power to decide the most important thing to share with their families about what they learn and do in art. Additionally, student self-evaluation and peer critique can be found in the way Mrs. Quigley discusses process with students at various stages of creation.

On one day the majority of students decide to work at the clay station. Mrs. Q passes out clay and reminds students that rollers are to roll the clay when she sees a student raise the tool in an attempt to pound the clay into the table. “Alright,” she says, “This is your second time working with clay. We learned the fundamentals of clay as a skill builder in October, so basically what you will do now is review what you know and see what you can make.”

Another student asks if he can work on his painting from yesterday. “Yes,” Mrs. Q tells him. “Everything from this week is in your second grade box.” She points to the corner of the room with open shelving that houses boxes of art work.

Her attention goes back to the students at the clay table and a boy who is trying to make a clay car with wheels. His wheels fall off but he looks up at a menu board and remembers to score the clay and add water for slip. He picks it up and the wheels stay on. He smiles and his eyes grow large as he says loudly to no one in particular, “Look, what I made!” Mrs. Q smiles at him and says, “You know what I love? It’s that you persisted and kept working on it until you made what you want happen.”

She walks to the other tables to check on progress. She asks several painters what they are working on. She compliments them by pointing out how they are working through various studio habits (Hetland, et al., 2013). Most students finish what they are doing in their first station and then move on to another. The students stay busy and active. After Mrs. Q makes a point of alerting students to their successes in particular studio habits, the students begin to complement one another in the same way. One of the painters turns to the girl next to her and says, “I can see how you are really stretching and exploring your idea. You’ve added a lot of detail since yesterday.” The painter looks at her work appraisingly and then says, “Yes, I have. Thanks.”

The aesthetic dimension: Providing opportunities for inspiration. Artistry is evidenced through the senses in Mrs. Q’s art room in visual, tactile, auditory, and emotional forms. The final products, along with the documentation of the steps along the way, are tangible representations of the students’ experiences through a creative journey. I describe these aesthetic learning experiences using themes identified by Uhrmacher in his work with teachers and teaching artists: Connections, Risk Taking, Imagination, Sensory Experiences, Perceptivity, Active Engagement (Uhrmacher, 2009). Perhaps more

than any other school in this study, the elements of Perceptual Teaching and Learning (Uhrmacher, Moroye, Conrad, 2015) are clearly evident in Mrs. Q's art room. These elements seem to be closely aligned to the Teaching for Artistic Behavior art educational philosophy.

Connections: self, others, art. One of the main goals of Mrs. Quigley's philosophy of choice-based art education is that students are more connected to art making because they are making their own choices. Mrs. Quigley fosters this by providing opportunities for students to be inspired by their own ideas and by offering examples of art from various art worlds that might appeal to the students.

Risk-taking and imagination. Risk-taking is evident in every aspect of the Northern Parish art room. Students are willing to try and experiment because it is okay if things do not turn out right in the first try. Even though there are only five days, there is time for iterations. Experimentation is praised and encouraged as a part of the process. I see no evidence of students afraid they might fail. They seem to enjoy the unexpected results because there is no ideal model presented. Students are allowed to see what might happen from paint mixing for new and unexpected colors to three dimensional construction techniques with a variety of application. Students are able to imagine what they were creating and in many cases it changes from one idea to another as their inner stories grow along with their creation. Cities change to farms, rocket launchers into pick axes, and blank pieces of paper into gardening catalogs that will make a winter-weary grandmother happy.

Involving the senses. The senses are abundantly incorporated in the choices of media that students display. One girl who decides not to work with clay, returns to the station when she sees Mrs. Quigley handing out fresh clay. She says, “Oh, I love clay that squishes between my fingers.” This sensory element changes her choice of what to create for the day. Students also naturally incorporate their need for tactile engagement when they chose building blocks, craft sticks, and other constructions that require them to stand and move around to create.

Perceptivity and active engagement. How students perceive their art changes as they experience it in greater depth. Mrs. Q has taught the students the language of studio thinking to describe their understanding and perceptions. Active engagement is a hallmark of the choice-based art philosophy and it is consistently evident in Mrs. Quigley’s class, not only in their active participation but in the decisions that students make regarding the creation, completion, and the presentation of their own work. How students choose to assess their week of art in their letters home to family is a product of their perception of their own growth.

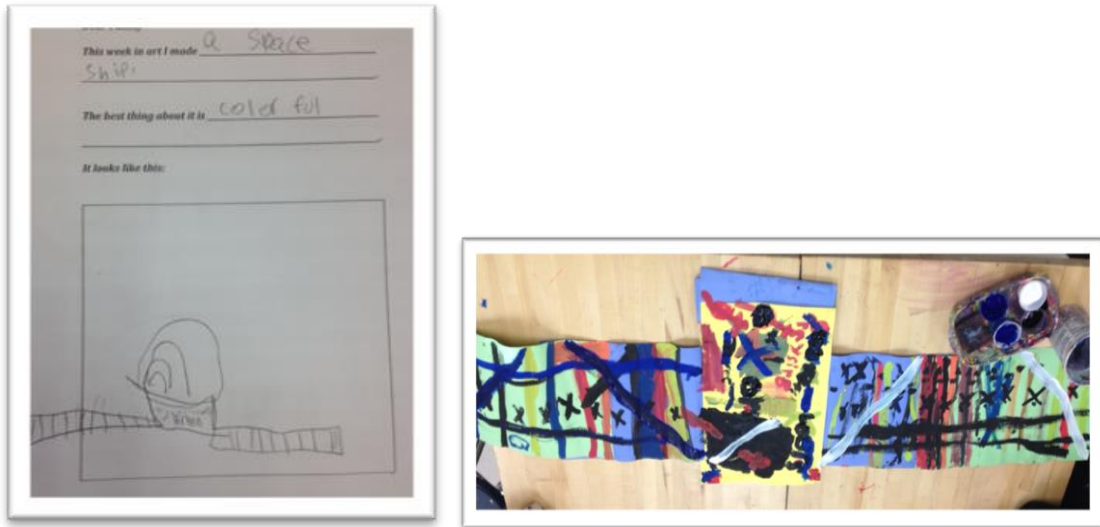
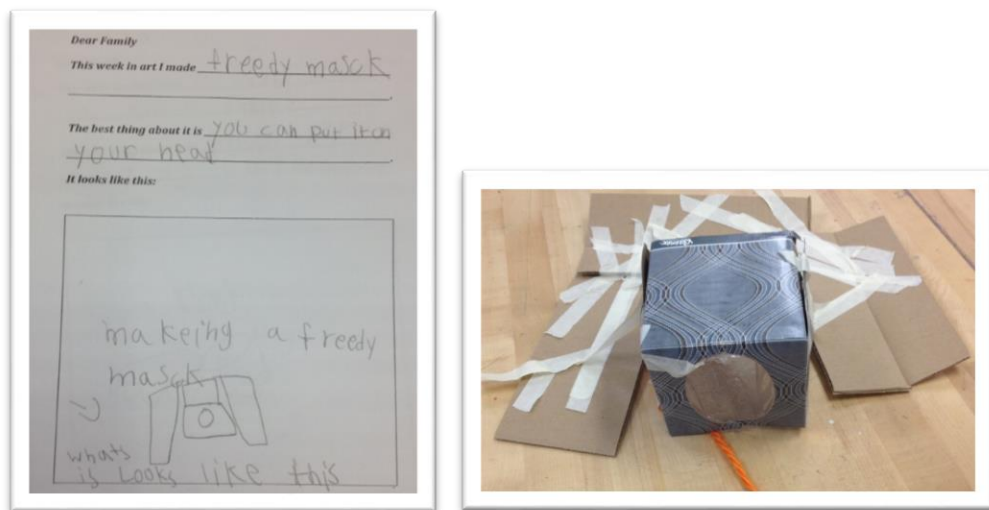


Figure 15: Student Dear Family letters home with finished art work.



Other perspectives on art and arts assessment. Mrs. Q's principal agreed to this study but was unable to provide an interview. Torrie Spears, a parent of a second grade student in Mrs. Q's art class, was able to be interviewed for this study. She says, "I think education-wise art is very important in school." In terms of assessing visual arts, she admits she is, "not too sure." She says she really doesn't know if being assessed in art is that important. She says, "Art is what and how you see it. So, how could you grade it the same as other things? I don't know how you would do it." She pauses and thinks then

says, “I just want him to have fun.” She admits she has only heard vague news about Educator Effectiveness and doesn’t believe it affects the education her son is getting.

Summary of assessments used. Mrs. Quigley is using a variety of formative and summative assessments described in detail and in context in the preceding interviews and observational vignettes and documented in the table below.

Table 7: Summary of Assessments used by Mrs. Quigley.

Mrs. Anne Quigley Northern Parish Elementary School					
Type of Assessment	Formative	Summative	Both Formative and Summative	What was assessed?	Graded?
Future Electronic Portfolios			X	To show a progression of growth in the art work created over time	N
Artist Statement			X	Criteria that leads to self-reflection and description of work of art, process and product	N
Novice, Apprentice, Master Student Cards			X	Student self-assessment of steps involved in creating a work of art and comfort identifying studio habits	N
Sketchbook	X			Iterations of ideas and plans	N
Self-Evaluation on ‘Dear Family’ Review Sheets			X	Process and meeting personal goals	N
Informal Observation, Questioning, Feedback, and Conversation Detailed on Class Spreadsheet and Checklist	X			Guide students in their creations and help point out where they are in terms of studio habits	N
Novice, Apprentice, Master Rubric			X	To reference student growth in the artistic process	Y
Peer Critiques and Discussions	X			To offer advice and support on project in process	N

Mrs. Quigley has worked extensively to make sure that what she assessing is what she values in teaching and learning. Her assessments align to her Teaching for Artistic Behavior philosophy and her pedagogical style of allowing students choice in media and in exploration of personally meaningful subject matter. Her assessment is mostly formative and in the moment. Her goal is for students to be independent working artists. She uses a framework that aligns with the state standards to help her and her students gauge their progress toward working like a “real artist.” She determines fourth and fifth grader grades by considering how her students are progressing from being a novice, to an apprentice, towards being a master artist. She references these levels with a rubric (see Appendix M) that students can also use for self-assessment. Younger students are also graded according to their progress but she keeps track of this on a class spreadsheet (see Appendix L) chronicling instances that students work through studio habits independently and with peers in their works of art.

Final thoughts: A place where you can’t get bored. Mrs. Quigley responded back to a review of my descriptions and observations as well as interview transcripts in a positive manner saying she has never had anyone in her classroom for such an extended time and she feels my descriptions have captured the essence of how she teaches. She corrected the number of languages the school encompasses, it has three more than I originally stated. She updated me on plans on using assessment outcomes for teacher evaluations for the next school year, which is still, at the time of this writing, undecided.

The art work that comes from Mrs. Q’s class is decidedly not school art style. If a student decides that she wants to experiment with paint, she can and she may leave with a

handful of papers painted muddy colors. Or a boy may leave with a tissue box taped together with other recyclable materials. It doesn't immediately conjure the phrase, "a piece of fine art." However, as Mrs. Quigley talks to the students, they describe what they have learned about working with color and the construction techniques that they used along with descriptions of failed iterations that eventually lead to their self-determined success. Students naturally transfer their learning because it has been authentically applied in practice. What students learn is at a depth of knowledge much higher than knowing facts or following teacher mandated steps. It is ironic, perhaps, that although Mrs. Quigley feels that sometimes other staff and administration do not understand the type of art that her classes create, when one considers the next generation of standards and 21st century skills, Mrs. Quigley is one of the most standards-based teachers in this research study.

Mr. Zane Huxley and the Laboratory for Learning

Mr. Zane Huxley is the only art teacher at DeGroot Global Preparatory School, a diverse urban elementary school in Longs Peak School District. DeGroot is an International Baccalaureate or IB school with 592 students from preschool through fifth grade. There is a just over 42% free and reduced lunch rate. The student body is 50% white, 39% Hispanic, 4% Asian, 3% two or more races, 2% Black or African American, and 2% Alaskan or Native American.

Mr. Huxley has taught art for nine years, eight for Longs Peak School District. He was chosen for this study because, along with Ms. Ewing, Mrs. Radcliffe, and Mrs. Quigley, he is a part of the state department of education content collaborative (CCC) working on creating performance assessments as examples of ways to assess the state art content standards. He is an active teacher leader in his district and is piloting an idea that arts instruction can be data driven. He says, “We want to build, not quite a model, more to experience what a data inquiry cycle for the arts feels like.” He is piloting the district’s teacher evaluation system in the area of using student growth as a part of evaluating teacher performance. He is also an adjunct art education instructor at a local university and has received numerous awards for his dedication to teaching.

Mr. Zane Huxley is in his thirties and married with two young children. He has neatly styled brown hair and light eyes that watch interestedly behind thick, black plastic framed glasses. He is dressed in a professionally casual manner that is hip in a way that declares an artistic personality. I observe Mr. Huxley’s fourth grade class for three weeks in December, 2014, from the start to the finish of a project called *Heart*

Maps. I also observe the interactions with the second grade class just before fourth grade starts. The grades are often in conversation in some way as one class leaves and the other walks in the door. This back to back class schedule is common among all of the elementary teachers in this study.

Preview of what is to come. The following vignette is composed of observations of Mr. Huxley's art room and information gleaned from formal and informal interviews. The intentional dimension, *Who Are You?*, details Mr. Huxley's stated purpose of teaching and assessment as well as supporting evidence of what actually happens in his art class. I find that Mr. Huxley is exceptionally child-centered and his actions follow his declarations. The structural dimension, *Setting the Stage*, details the physical structure of the art room, the schedule, planning and presentation of the lesson, the structure of assessment, as well as descriptions of classroom management. While the structural dimension details how curriculum is presented and taught to students in daily lessons, the curricular dimension, *Trajectory of Learning*, describes how and why the child-centered curriculum is chosen. Assessment is built into the curriculum and drives the teaching and learning rather than being something outside or separate from the art making. Mr. Huxley's pedagogical beliefs detailed in the section called, *How to Be a Better Storyteller*, are based on levels of child development and play into what lessons to teach and how to teach them, what he chooses to assess, and what he does with the results of that assessment. The section on the evaluative dimension, *Becoming a Little Clearer* details value judgments as they become apparent in the art room at DeGroot Global Preparatory. Evidence of this dimension is seen in terms of choices for curriculum and

assessment, opinions on the level of importance placed on grades, and in how Mr. Huxley and other art teachers in his district are evaluated in terms of their effectiveness as educators. In the last section of the ecology framework, *Trying to Find a Space for the Poetry*, aesthetic themes are clearly established and evident in Mr. Huxley's art room, more so than any art room observed. This is followed by a couple of final products that provide visual representations of students' experiences through a creative journey. After this is the viewpoint of art and assessment of Mr. Huxley's principal as well as those of a DeGroot parent. Mr. Huxley's vignette is finished with a chart detailing the assessments that he uses and for what purposes along with final thoughts in, *The Cycle of Success*.

The intentional dimension: Divergent thinking and autonomy. Rather than choosing projects he thinks are interesting or for their aesthetic appeal, Mr. Huxley intends to meet students' artistic and learning needs in a way that speaks directly to developmental stages. Mr. Huxley explains that this observation of the development of his students along with his own action research over the past three or four years is leading him to form stronger ideas and belief structures around his art educational philosophy. He started with an interest in divergent thinking and documenting when he noticed it happening in his art room. He says:

And what I found is that it happened in these areas that allowed for autonomy.

So the next question became: how do I allow for more autonomy in the art

room? Then that became a curricular question. How do I balance the

curriculum with these guided things that I was doing with allowing kids to have

a little bit more freedom and autonomy in pursuing these other works and ideas that provide more divergent thinking?

The following descriptions give an example of how Mr. Huxley is doing just that, first by helping students be responsible for their own behavior and next by being more autonomous in their art making choices and decisions.

Students as personal managers. As the second graders leave, Mr. Huxley walks to and opens the entrance door and greets the fourth grade students waiting in a line.

He says, barely above a whisper, “How are you doing today? Do you remember your tables?” Mr. Huxley questions as it has been nine weeks since this class has had art.

A student asks, “Do you choose them for us?”

Mr. Huxley replies, “I didn’t choose them then and I’m not going to choose them now, you will. So, come in. If the table you want has four people then choose another one.”

The students come in excitedly and begin to divide themselves. Mr. Huxley introduces the project, *Heart Maps*, and students begin working. He walks to each table and checks on student progress. While this happens several others come up to him and ask where they can find staples, more paper, and other supplies. He calmly directs them in a questioning tone so that the students are compelled to answer their own queries. He tells them, “Our rule about art supplies is that if you can manage it, you can use it.”

Mr. Huxley picks up a clipboard and checks that the students have finished their objective for the day. He comes to a student who hasn’t and asks, “What has kept you from meeting the objective today?” Mr. Huxley asks him to set a goal for himself.

“What do you think your goal should be for tomorrow?” In this way the student is able to take ownership for being on task.

Designed with student collaborators. A few years ago, Mr. Huxley was given a small grant to pursue design thinking in the art classroom. “I learned that design starts with empathy. That really resonated with me and is a strong part of my philosophy now especially in terms of meeting students where they are at.”

I comment that he frequently uses the collective pronouns “we” and “our.” I ask him to clarify who he means. He tells me that people have asked him that before and that it “typically means the students and I – they are literally the co-designers of our curriculum.” He goes on to explain how students come in to other grade level art classes as guest artists. He says, “A lot of the projects that we are doing are ideas that [the students] had that resonated with other students so we just perpetuate them.”

This collaboration with students doesn’t end with the curriculum; it also includes assessment. Mr. Huxley describes his intentions in the following terms:

Assessment shouldn’t be something we’re doing *to* students. They can and should be a part of the processes. I am already seeing a lot of benefit in understanding where kids are coming from in this idea of assessment. I listen to their concerns and respond.

He tells me that his educational intentions can be summed up as a focus on a few things:

...divergent thinking, looking for more opportunity for autonomy, using design thinking to design learning experiences, asking questions about where kids are

developmentally and artistically, and then learning how to use smart assessment practices to inform instruction.

The structural dimension: Setting the stage. The art room at DeGroot has a glowing backdrop of west facing windows encased in open metal blinds evident only by subtle horizontal lines diffusing the brightness. The industrial overhead fluorescents are never utilized, but there are soft pools of warm honey light in the corners of the room coming from lamps positioned for utility as well as aesthetics. Directly in front of the door there is a reading area with a bench and an oriental rug surrounded by bookshelves. This is called the art library. Next to the art library is a computer station where students research topics and ideas and a shelf full of paper. Behind the art library is a teacher's desk. I never witness Mr. Huxley use the desk other than as a place to set his water bottle; he remains with his students. Artwork and images are arranged gallery style around all sides of the room inviting inspection. There is a display area in the center of the room that houses a work table with large magnifying lenses and stacks of books, a computer and projector, and open shelving with tubs of organized supplies.

On one end is a horseshoe shaped table where Mr. Huxley, now wearing a lab coat covered in the remnants of past painting, is sitting with the second grade class that is just finishing. They are gathered around in a group discussion and review which he calls a team meeting. Behind him is an artist's easel currently holding Keri Smith's book *How to Be an Explorer of the World*. There are work tables arranged in a larger U shape along the east, south, and west walls. They are labeled with the colors of the light spectrum identified by paint chips taped to the edges. The south wall is the back of the

room and has one rather small sink, drying racks, and multiple shelves holding a variety of interesting supplies. The north wall to the side of the reading area houses an arresting collection of cultural masks. The overall effect is not so much that of walking into a classroom but more like peering into a lab space only just visible behind a museum display.

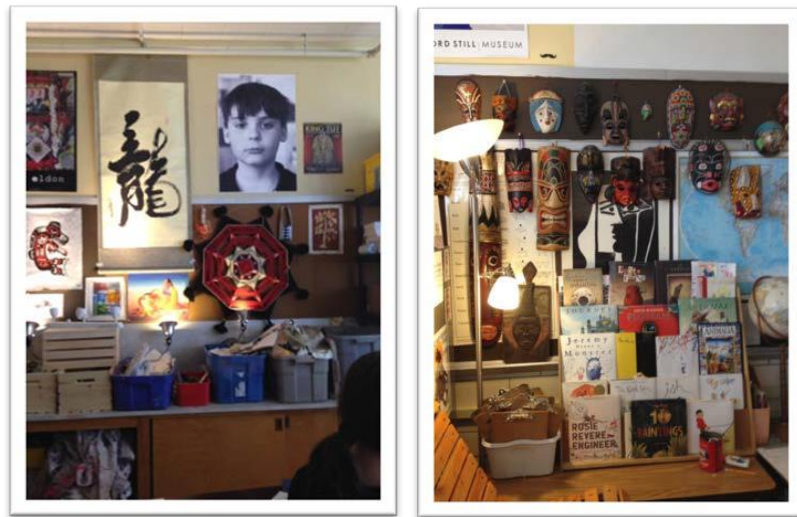


Figure 16: Scenes from Mr. Huxley's art room.

On the east wall there are two doors on each end; one is the entrance and the other the exit. This is convenient for the art schedule that has one class leaving as the other arrives. Beside both doors is a closet, one prominently displaying a poster with a riddle that stays until it is solved.

Structure of the lesson cycle. Art classes are 45 minutes a day, five days a week for three weeks each trimester or nine weeks over a course of a year. There are elements that carry through the nine weeks such as an artist's research journal. Seeing students for three weeks in a row allows Mr. Huxley the ability to complete a creative cycle introducing a project, going through planning and ideation, creation, review, and thorough

formative and summative assessment including student self-assessment. The following descriptions provide examples.

Where does art come from? Each day starts with a learning target on the board written as a Content and Language Objective (CLO). CLOs are a strategy from Sheltered Instruction Observation Protocol (SIOP) developed to make concepts easier to understand for students who are developing English language proficiency (Echevarriá, Vogt, & Short, 2013). CLOs contain the content that will be learned as well as the language strategy that will be used. It is the policy of Longs Peak School District that they are posted for every class. Today's CLO is "Students will investigate the question/prompt using their background knowledge and/or using a research computer and document their connections in writing while working in teams." Under that is a question for students to consider, "Where does art come from?"

Mr. Huxley pushes the entrance door open and joins the fourth graders who are lined up outside his art room door. He smiles and looks at them until they quiet and then says, "Fourth grade, I need you to grab your research journals and then join us all at the red table." The students come in and get their research journal bluebooks and move to the red table which is in front of the white board. Mr. Huxley counts down:

5...4...3...2...1...and we are starting. Yesterday you were working in teams after you finished your name for your journals. You were coming up with your own answers and using background knowledge and research and you were making connections. We are going to do a popcorn discussion where you just pop in with your answer to our question for the day.

He points to the question on the whiteboard and reads it aloud. “Where does art come from?” He points to a student and says “Go!” They begin randomly sharing out in the style preferred by Mr. Huxley. As they share he writes their answers on the board. When the offerings slow he steps back, studies the words on the board then says, “Okay, what I interpret you all saying is that art comes from inside your heart and comes out your brain. Is that right?”

“Yes,” many agree.

“Okay. That is as far as we need to take our research on this question. Today, think about a small moment in your life. We’ll call that a micro-moment.” He then gives examples and gathers examples from the students. “You will document a micro-moment from your life in your research journals. Okay, you can go to your team tables.”

Constant motion, constant interruption. A student asks Mr. Huxley for more paper. He goes to the cabinet and retrieves a stack of large paper. He keeps an eye on the room while he cuts the paper down to a smaller size using a paper cutter. A boy tells him that he is going to get a paper cutter like that when he grows up but that he will “put hydraulics on it.” Mr. Huxley tells him that it is an interesting thought. Another student asks if she can use salt in her map and asks for ideas. Mr. Huxley tells her she can but to remain thoughtful about the meaning. He asks if she has heard about the Dead Sea which is full of salt. She likes the idea and goes to her table to experiment. Another student tells Mr. Huxley that he has forgotten his art journal but promises to bring it tomorrow. He asks if he can work on plain paper for the day and Mr. Huxley agrees. Another boy points out

an image in a National Geographic magazine from which he has been searching for images to collage. Mr. Huxley replies, “Well, that is kind of disturbing.”

Mr. Huxley finishes cutting paper, puts the cutter away high on top of a cabinet then surveys the room. Students are working in a variety of media. He sees that everyone at turquoise table is painting and asks their team leader to get a paint tarp to cover their table and reminds them that there are paint shirts for their use if they think they need them. He checks in on the student using salt and asks her if it works. She says, “Sort of.” He suggests she try using a little bit of glue and paint. She goes to acquire both then comes back and waits patiently holding a bottle of glue while Mr. Huxley is talking to another student. He turns to her and she tells him that it is stuck. He says, “Well, let me see it.” He turns it and it opens. He hands it back to her and says, “Here you go. It just needed some kind words.”

Take a risk and share. Mr. Huxley walks around the room to check on students as they work. A boy asks, “Will you draw my name for me?”

Mr. Huxley answers, “No. I can’t draw it for you but I can show you other names.” He picks up a book of fonts to show the boy and points out a few examples. He leaves him with the book and says, “Keep at it and try some things. I like how you have started with your own style in connecting the G and the O together in your name. If you decide it doesn’t work then you are welcome to more paper.”

Mr. Huxley continues around the room. Another boy walks up to him and asks, “Do you like my name? It’s mushroom style.”

“Why do you call it mushroom style?”

“Because it looks like a mushroom see?” He points to a letter that does, upon closer inspection, look like a mushroom.

“Mr. Huxley says, “Very cool.” He returns to the boy who was reluctant to start and sees he has not added anything to his drawing. He encourages him by saying, “Come on, George, take a risk here.” George looks up at him and smiles. Mr. Huxley continues around the room and notices a girl who has created her name in the style of a postcard. He mentions it and says, “Cool idea! Did you glue it down?” She tells him that she did. He notices a student at the light table on the side of the room who is tracing a page of font examples onto his name paper. He tells him, “You are welcome to use the example fonts as a resource if it will help you get an idea. Can you add something to it so you are not just tracing it?” He tries to continue saying something but is interrupted by the loud conversation going on at a nearby table.

Before he can respond a girl walks up to Mr. Huxley and shows him her work. He says, “That is cool, really cool. So you just followed the contour of the letters around to make the design?” She nods her head then asks if she can glue it now. He tells her that when she thinks she is ready she can glue it to the cover of her research journal. He then asks if she can share how she got her ideas with a table that appears to be struggling.

Seeing the table that was talking loudly is not only still doing it but also walking across the room getting other students off task, he turns to them and says, “Orange table, I need you guys to camp out at your table.” He then walks to the next table with the girl who has the postcard design and says, “So, red table, Eva is going to talk with you about her work.” The girl goes on to explain why she chose the letters she

did and what it means to her. Mr. Huxley says, “That is great. Do you feel like you have taken any risks?” She tells him that she is not sure. He says, “That’s cool. Do you feel like you have tried a new way?”

“Oh, yeah. I didn’t know how to make a postcard look like a postcard but I do now.” He tells her that is great. He asks the red table if they have ideas now and they say they do. A boy from the orange table asks if he can go to the bathroom.

“Yes, sure. Just sign out.”

Mr. Huxley continues to walk to each table and asks students about their art. He tells them to determine if they are ready to glue when they ask him. A girl from the red table asks if she can collage. He tells her “Sure. You can do collage to personalize your research notebook.” She walks to the supply table and pulls out a tub of National Geographic magazines and begins searching for images.

At another table a student looks up to Mr. Huxley and shows him his artwork then says, “I bet you can’t find my name hidden in my drawing.”

“Oh, cool,” Mr. Huxley replies. “You have a decoy name plate!” The student laughs and agrees. Another boy at the table shows him that he has drawn his name backwards. Mr. Huxley says, “So cool.” Then picks it up and holds it backwards to the light coming in from the window. He continues around the room and stops at the red table. He points to a student’s work and asks her, “So, tell me, how did you decide that is what you wanted to do in your research journal?” She explains. He then asks, “Would you be able to teach your style to the orange table?” She agrees shares her process with the neighboring table.

Classroom management: How the learning mechanism works. Mr. Huxley works with the intention that students should be self-directed and as autonomous in both their art and in their actions as possible. He tells me that when he first started teaching classroom management was difficult:

I spent a lot of time trying to figure out what was my role. The way that I run my classroom now is so different than it used to be because I am not telling kids anymore. It's more that I am asking. I've learned to flip it. That whole Hollywood mentality of teacher 'stands and delivers' and students acquire – I fell for that too. That is a common mistake. I see it with most of the student teachers I work with. But that, that is not how the learning mechanism works. But still, I see it a lot. We tend to fall into that same trap and every so often I will briefly fall into it too, but that is not how learning works.

Structure of assessment. Mr. Huxley assesses what his students have learned more than teaching them what will be assessed. Like most other art teachers in this study the assessment process is iterative. He is careful to consistently use assessments that are standards-based and developmentally appropriate, but the structure may change to best fit the situation and the needs of the students as well as the particular art form.

Formative and summative assessment. I inquire what sorts of assessment Mr. Huxley uses and he tells me:

It's not always checklists, rubrics, and grading. Sometimes it is very conversation based quick check-ins. I'm trying to get kids to get their thinking out more. He points to a stack of fifth grade writing. So that is technically

evidence but I'm not going to grade it, it's formative about their process. It helps me know where kids are and helps me teach.

Formative assessment happens all the time in Mr. Huxley's art room. Some of it is intentional but it also happens naturally in the process of creating. He says:

It happens daily when we're trying to figure things out. We use questions to gather student understanding. We look for certain things from students and when you hear it, you know that they are on track and if you are not hearing it there may be an indication that something hasn't been instructionally provided to them or that the supports are not there.

Like other art teachers in this study, Mr. Huxley believes formative assessment is the most important of all types of assessment. He tells me he is "always looking for really good forms of formative assessments" which he believes involves the students as direct participants. One example is that students self-assess and share peer critiques not just at the end, but during the process of their creation so that there is time to take their own and others' feedback into account and make adjustments before the work is complete. Several examples follow.

Catching conversation. While students are working, Mr. Huxley takes out a folder in which he has taped a notecard for each student in the class and which he refers to as a conversation catcher. He calls a student up to join him at the center table. The boy brings his research journal and takes a seat. Mr. Huxley tells him that he is just checking in to see where he is in his art process. He says, "Show me what you are working on and tell me what you are excited about."

“Well, first I was a little confused, but then I drew a boat I’m making with my grandpa and I wrote about it. I wrote, ‘Art starts in your heart and then comes through your brain.’”

“Okay,” Mr. Huxley answers encouragingly while he is taking notes on the notecard with the boy’s name. “That is great. What is your next step?” The boy goes on to explain. Mr. Huxley writes this down and then calls up another student.

Checklist of the required lesson components. Mr. Huxley puts the conversation catcher away and walks to the work tables to monitor students. Some are reading books, some are drawing in their journals, and others appear to be working on choice-based artworks of their own design. One boy is drawing airplanes using a drawing book as inspiration. After a while he makes an elaborate sculpture of an airplane out of paper, apparently inspired by his drawing.

Mr. Huxley has turned the music on and the atmosphere is that of a cool lounge. As he checks on student progress he takes a clipboard and documents that they have completed the steps needed today to meet the objective and makes notes. He suggests the boy with the airplanes make a journal entry about his thinking and process in his research journal. The boy agrees and cuts out a few of his airplane drawings and pastes them in the journal. He then writes about them around and on the plane representation. Mr. Huxley checks on the group at the orange table and sees they have not answered the question for the day that goes along with the objective. He asks, “Do you think you can get to the question today?” They nod agreement. He goes on, “Once you write it, you should start the process of researching right away. When the answer of the question

comes to you, you should put it in your journal. There are two places to find answers. Where?”

The students look at each other and a girl answers, “The research computers?”

“Yes, and...?”

The students appear confused. Mr. Huxley smiles and puts his hand to his head and says, “What’s this?”

“Your head?”

“Yes. What’s inside?”

“Your brain?”

“Yes. So you will use your brain. Anything else?”

A boy says, “My schema?”

Mr. Huxley raises his eyebrows in surprise and says, “Yes! Use your schema and your background knowledge!” He writes this on his clipboard next to the child’s name where he is keeping a record of student progress.

Warm and cool feedback. Another type of formative assessment is a written feedback form (see Appendix O: Warm and Cool Feedback) that both compliments and challenges students to see their art through another person’s point of view. On this day students are making personal connections to their artwork and recording them in their journals. A girl walks up to Mr. Huxley and hands him a poem she has written about her artwork in a confident gesture. He asks if she is requesting feedback. She nods. He asks if she wants formal feedback or just to talk about it. She says she wants formal feedback.

“Okay, if you’ll grab a feedback form I will be happy to go through that with you. And why don’t you also bring up your artwork and we will go through your self-evaluation.” She does this and he says, “I’m going to read your poem out loud and you listen. Then I’ll write some warm feedback and some cool feedback for you. Then I would challenge you to ask for feedback from a team member too so you can compare and contrast.”

The above descriptions detail the structure of a variety of formative assessments both informal and formal that are used in Mr. Huxley’s art class. While assessment in Mr. Huxley’s art room is predominantly formative, he does allow for “summative things at the end such as an artist statement; and the final projects are graded with criteria that we have developed along the way.” The below describes how summative assessments are worked into the structure.

Summative assessment, student made. “Do you want to touch the bamboo?” A second grader asks me as he pushes a plant up into my face when I walk in the room a little early. “It’s real,” he adds. I tell him that it is very nice. Mr. Huxley claps three different rhythms with rhythm sticks and the students return to their seats clapping the corresponding rhythms. They are completely silent as he alerts them quietly to a few clean-up jobs that remain and he turns off the *Clean-up Robot* song. As they line up and leave, Mr. Huxley greets fourth grade at the door with a smile and waves them into the room. The team leaders write their names on the board. The objective for the day is “Students will write a personal or team learning goal for their *Heart Maps* while working with a partner or their team.” Below this is written:

*My goal for my project is...

*Something I hope to learn is...

As the students take their seats Mr. Huxley gives each team a 5”x 7” white index card. He tells the team leader to keep track of it then addresses the whole group.

I have a special task for you before you get out your Heart Maps. As a team write a goal for your project. It can be an individual goal or a team goal. It’s up to you. Then write one goal that you want to learn. Someone on your team will be the recorder. Be specific and as detailed as possible. Then you will stick it to the board. This will be your ticket to create today. You can use the sentence stems on the board to help you or you can write your own sentences.

As the students are writing Mr. Huxley tells me, “My goal with this is to use their responses to help build the project criteria and use it as a form of self-evaluation throughout as well as at the end.”

He goes to each table to monitor their progress. After a few moments he rings a bell to get their attention and says, “Now that you have had time to think and talk with your team, let me share with you my goal.” He looks down at his card and reads, “My goal is to make connections between my heart and a map. I want to learn how to teach fourth graders to make meaning and connections in art.” He looks up from his card and says, “Okay, finish writing your goals and what you want to know.”

He notices that one table seems to be having trouble with their answers so he asks them questions to help them clarify their thoughts. The tables that are finishing send their team leaders to tape their card to the whiteboard and retrieve their heart maps

in progress. Eventually all cards are on the board and each group begins working on their project for the remainder of class time. When class is over, Mr. Huxley rushes to the board to read the goals they have written with the anticipation of a child waiting for guests to arrive at his birthday party.

He leans in close to read then says, “Oh, I love that they have said that.” He reads to me from the card, “One of the things I want to learn is what is in my friend’s heart.” He tells me, “That is explicitly in the fourth grade standards with interpreting, inferring, and empathy.” He reads the next card, “I want to learn how to use more materials. That is a direct standard too!” He looks at me surprised and happy as he says:

So they wrote the same criteria that I wrote! I didn’t share what I was thinking.

My hope was that if they said it, they would have more ownership of the project. I wasn’t expecting they would actually write out the same criteria just in student friendly words. Wow.

He reads the cards again then says:

So this will be a way for me to write a rubric with meaningful criteria where I can say to them, ‘Go check-in and evaluate where you think you are.’ This will help with a feedback loop between their internal assessment and their conversations.

He tells me he usually uses criteria that are more in the format of a checklist rather than a formal rubric but he is excited to see what happens with this student made criteria as a rubric. While technically the grading rubric with criteria is the final, therefore summative, assessment of this project, it is utilized in a way that encourages growth and transfer to the next unit. Mr. Huxley will bring elements of a previously

finished unit to the next art cycle and build upon where the students were in their individual development as he keeps track of their process. In this way the summative is also formative as it encourages continued refinement, reflection, and growth. Below is an example of how it is used in action.

Summative is the new formative. Mr. Huxley directs the fourth graders to gather around the center table for a class meeting. One of the girls is seated in the spot normally taken by the teacher. Mr. Huxley explains that Tyra is going to share how she will use the criteria the class established to do a self- evaluation of her work. He points to the whiteboard where there is a rubric written large enough to see across the room and says, “Guess what this is? This is a rubric based off of the goals you all have for your project.” He also has printed versions in a stack on the table (see Appendix Q: Heart Map Rubric).

“Tyra is going to do a self-evaluation of her work using this criteria and she is going to show us evidence of where she is in this criteria. Are you ready, Tyra?” The girl nods her head in agreement. Mr. Huxley reads the first criteria of planning art and asks Tyra where she thinks she is on the rubric. She says she is between a 2 and a 3 because, “I am using my journal to learn more about art, but a way I can get better is by at the end of the day I can write in my journal a goal and I can write if I met that goal.” “Okay, that’s great. I’ll read the second criterion of creating art and you can show us evidence of where you are in the boxes.”

Tyra says, “I am at a 3 because I can create art with personal meaning here in my piece. I have a door that leads the viewer to my heart.”

“Okay, so do you all see that she didn’t just state where she was, she showed us evidence in her art.” Mr. Huxley looks at the students, several of whom nod. “Okay, now the next criterion is describing art.” He reads the qualifiers then looks at Tyra. She says, “I am at a 2 because I still need to know where and what I have used as expressive features in my work. I think it will go higher.”

Mr. Huxley thanks Tyra and says that tomorrow he will give every student a chance to describe where they are using the criteria then they will conference about it with the conversation tracker. He says:

We’ll see how this can be used in the next stage of assessment. Okay, work with your team leaders to get your supplies and continue working on your Heart Maps and use your research journal to document your goals and process.

The students begin working and Mr. Huxley asks a boy to join him for a conversation about his Heart Map and research journal. He gives him a rubric to reference and asks, “If you had to pick one area to grow, which would you choose?” The boy reads through the rubric and thinks for a while then says, “I think creating art.”

“Okay, so do you feel you are a 1 right now? How can we make a goal to improve? Let’s read what it says.” They read through the qualifiers and determine a goal for the boy. Mr. Huxley records it all in the conversation catcher. When the conversation is over a student walks up and asks, “Is a bridge of life poetic?”

“Yes. That is very poetic!” Mr. Huxley puts the conversation catcher away and walks around the room. He reminds students to be art detectives and to find the poetry in their maps.

Grade structures. Students get grades each trimester and the grade is based on a full creative cycle, or a single unit of study, for each three weeks. Sometimes there may be two units, but usually one. The grades are presented in the language of the standards in terms of developing, proficient, and advanced. Mr. Huxley says this is a recent shift from another way of grading:

So, a lot of what I am doing is still forming. Even though we have figured out a few ways to assess - it's still hard to capture beyond the project and maybe the language that they are using. And it's all very formative – you hear it and you think they know it, but how well do they know it? So, for gradebook purposes they tend to mostly all be proficient by the end of the year but for different reasons the grade doesn't distinguish why it is different. There needs to be something better than grades for that information.

How Educator Effectiveness affects this structure. Longs Peak School District has chosen fourth grade as the group that art teachers will use to show student growth for their end of year evaluations. Each elementary art teacher will write a student learning outcome (SLO) (Marion, et al., 2012; CDE, 2014b), sometimes called student learning objective, goal based on gathered starting data. The SLO and criteria used to assess that outcome are submitted to the district. Later a rubric based off of that data to be used to evaluate growth is submitted. Mr. Huxley says:

I am going to do use a data tracker (see Appendix P) and part of the challenge is to see if I can find a way to make it work in my art program. Then we will see how these ideas can be transmitted to some of my colleagues to use in their

programs. Ideally, we will have conversations and sharing about smart instructional practices.

The first step is to establish what the target group, in this case fourth grade, knows. To do this, the district has created a standardized interim test that is able to indicate some levels of comprehension. He says that he enjoyed reading the results of this test and found it very informative. He is adding two more baseline data sources; one is building an artist's journal and the types of materials and processes they would use in order to communicate through it. The other is an artist's statement. He says:

These items are formative but they are something we can assess and evaluate on the reflective practice of the artist's statements. But even beyond that I just felt that there are things that are missing. So, I already know what kids know and I can begin to put them into what the district calls baseline groups but that is basically just some kids are ahead and some kids are underprepared and some kids are somewhat prepared. It's helpful to know this coming in so that you can help them grow. But we have struggling artists and we have struggling writers. And if you are a struggling artist and a struggling writer you're going to miss a lot because you're not going to be able to communicate that on a standardized test. And you are not going to be able to write about it. Now, you might be able to speak about it, but we need to capture that.

Project Head Cam. In an effort to try to answer those questions he created an information gathering process called Project Head Cam where he can record students working and talking about what they are doing. The Head Cam consists of a GoPro

camera attached to a sports helmet. The district gave him tools and training so this project can be piloted with the target group of fourth graders. He describes it:

The fourth graders really like it but we really weren't sure of what we were doing with it. We'll put it on the ones who want to volunteer and we'll ask them to speak about what they are seeing through their own process. And beyond that it was a way for me to be in their heads. It is a weird experience – you are looking and seeing what they are doing – you are hearing all of their thoughts. It's such a different kind of data – interesting. And I don't know if we're going to evaluate them on that data but it is very important information to know.

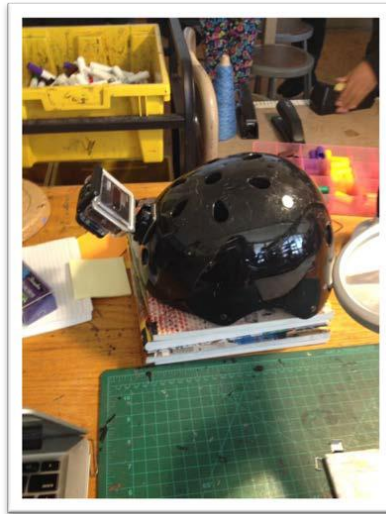


Figure 17: Project Head Cam Camera.

He has set up a YouTube channel for student use. Each student has a Google Drive and Mr. Huxley sends them the link to their film to watch at home. It will be stored there indefinitely so that students and teachers can review the archived information. He hopes that:

...maybe it becomes more important to them over time because the online link is always available to them. Kids could critique themselves. I would hope that they could do a compare and contrast of the way that they speak about art and their art processes and their thinking in a reflective way and that maybe we could actually see a difference. So there may be something measurable in there. But for right now we are experimenting with formative ways to capture comprehension.

The curricular dimension: Trajectory of learning. Longs Peak School District does not have a required or standardized art curriculum. Mr. Huxley says:

There is no one telling us what we have to teach. It is one of the advantages and the drawbacks of the arts, we are the designers of our curriculum. There is no standardized curriculum and there never should be because we come with different content expertise. So the curriculum that we design at DeGroot is really rich and fun and the kids like it, and I like teaching it, but it's not something that would be appropriate for all schools. I will advocate for the freedom to design our own curriculum and our own units. But at the same time we are working on a trajectory of learning so that other teachers can see an example of what kind of curriculum has been taught, aligned, and vetted.

Mr. Huxley identifies one of the biggest challenges for incoming teachers is creating a curriculum while they are working through issues of classroom management. He says there are direct links between curriculum, student behaviors, and classroom management. He believes having examples such as the learning trajectories will help.

“But teachers need to have the freedom to make professional decisions and judgments. Each school is unique and each program is unique.”

Meaningful curriculum. Mr. Huxley starts a project with an idea in mind but the end results are driven by the students. He says he gives them freedom to take their art in a way that is meaningful to them as artists and sometimes it leads to unexpected outcomes. The *Heart Map* project that fourth graders are working on was done last year too. Mr. Huxley tells me that last year he was focused more on craftsmanship and the final product. The experience taught him that he needed to structure it a little more. This year it is more about connections and meaning. “You have to build a path for them to get themselves to that point.”

Your ticket to create. The students gather at the red table and look at the learning target on the board. It reads, “Students will investigate the questions/prompt by writing a list of items that relate to what is in their heart (people, places, feelings, things) and landmarks on a map using a graphic organizer.” Mr. Huxley draws a T Chart on the board and labels one side Heart and the other side Map. He asks students to list things that are in their heart. Students volunteer answers in the popcorn method of sharing that Mr. Huxley prefers. Then he asks students to list things that are on a map.

After the students create the list in their journals, Mr. Huxley asks them if they remember learning about metaphors and similes in their classroom. Several students say they do and give the definitions. He asks if someone can give an example of a metaphor using something from the graphic organizer. A girl offers,

“Friends are a fort.” Mr. Huxley praises this and asks if anyone can put together a simile.

Another girl offers, “My mom is like a rock.”

“Those are both great connections from something in your heart to something found on a map. It would be nice for you to research those connections with images in your research journals.”

The next day the same learning target and question are on the board as the day before. Mr. Huxley is wearing his lab coat as he greets fourth graders and leads them in to the art room as the second graders leave through the exit door following their teacher. He directs them to gather around red table in front of the whiteboard. “The meeting today is short and you will have plenty of time to research and add to your artist research journal. You should mention a micro-moment about your lives every day in your journal. Raise your hand if you have been able to copy the lists of the heart and map.” He looks at those who have not raised their hands and says, “Okay, then you should do that today first. Then you are going to draw a line connecting the things in your heart to the things on the map. You are making a connection. Let’s model one altogether. Let’s pick “friends” from the heart side of the list. If they became a landmark on a map, what might they be?” Several students call out and others raise their hands. Mr. Huxley says, “Let’s do a cold call. Help us make a connection. What landmark would friends be?”

He points to a student who says, “They would be a neighborhood.”

“Good. Why?”

“Because they could live around you like a neighbor.”

“Great. What else? Try to make a creative connection”

He calls on a student who offers, “A friend is like trees.”

“Okay. How can friends be trees?”

“Because they are tall?”

“Okay, take that further. It’s a challenge. Could it be because they protect you?”

“I’ve got it, family connects to trees!” a student yells out.

“Okay. So today I need you all to make your own personal connections in your research journal. Challenge yourself. Violet table, we will finish filming your process with the Head Cam today. Let’s start researching and making connections.” The students get their journals and set about gathering supplies.

A student brings her journal up to Mr. Huxley to show him the connections she has made. He says, “Okay. Why is your dad like a mountain?”

“Well, because he acts like a big mountain that just sits there.”

“Okay. So you’ve made a connection that makes sense to you.”

After talking with every table, Mr. Huxley rings a bell to get attention. He waits and looks at students who are talking until they stop. “Everyone, your first step is to make your heart and map connections. That is your ticket to create today.”

Curriculum and assessment alignment. Mr. Huxley describes the overall grade level curricula as thematic based on the district-wide scope and sequence of concepts that align with the state art standards and child developmental stages. It is also general art in

the sense that there is not a focus on a particular medium or content. I ask him how he chooses projects:

It's tricky because a lot of projects are based off of a feedback loop of - is it making sense, is it resonating with them, how much participation do we have. When you have 100% participation you know something is going right. When you have kids fighting the idea and saying, I don't want to do that - the question becomes, what's not hitting? Did I say it wrong? Is it the wrong idea or wrong timing?

The design thinking process is evident in how Mr. Huxley talks about curriculum planning being based on the idea of empathy with students' developmental needs. There is also a link to other content so embedded that it is a natural flow to the art making process. He discusses staying within the students' zone of proximal development (2002, Eisner, p.73) where tasks should be challenging but not impossible to achieve. He goes on to say:

Rigor is important too. It can't be easy. But, it can't be beyond their limits; it has to be at that point where the engagement and motivation happens - when it's hard but they are finding success and they are moving forward and it is exciting.

The formative assessment in Mr. Huxley's art room ties directly into the curriculum and how students are creating. The conversation heavy formative feedback that Mr. Huxley uses and encourages the students to use in peer groups helps determine where students are in a given moment and then uses this knowledge to stretch their artwork to a next level.

The pedagogical dimension: How to be a better storyteller. Mr. Huxley teaches everything through the element of storytelling. “I’m working really hard to be a good storyteller. Most of the instructional units we do are done through storytelling methods.” He is always searching for the best way to tell a story and acknowledges that sometimes it is difficult, “Content and the storytelling and imagination go hand in hand. I am consciously trying to become a better storyteller and to know which stories to hold on to, which ones are important.”

The curriculum in each grade level has developed a story line. Of all the grades he says that he is really starting to like the developing story of fourth grade. He says:

Fourth graders have the biggest hearts. They are very caring and they are very concerned; they are full of anxiety. They are all of these things which make them very internalized people. And when you ask them to start using these things for art, it starts making a lot of sense to them and a lot of things start coming out.

Meant to be spoken – out loud. The objective on the board says “Students will write a poem about their *Heart Maps* using a simile from their art while working in teams.” The focusing question says, “There is poetry hiding in your art...can you find it?” As the fourth grade class comes in and has a seat at their tables, Mr. Huxley asks one of the boys from the orange table to share something they discussed about his art yesterday. The boy agrees. Mr. Huxley asks him to share what he said about a river he had put in his heart map.

The boy says, “It is the river of desperation.”

Mr. Huxley says, "I knew there was poetry hiding in your map!" He smiles proudly at the boy who smiles back. Mr. Huxley turns to the class. "The question now for all of you becomes, can you find the poetry in your art? It is hiding there; you just have to find it. When you find it, you will write it where?"

The class answers in unison, "Your research journal!"

"Yes. Today you find it and write in your research journal and tomorrow I will have a final paper for you to write it on." Mr. Huxley records it all in the conversation catcher. When the conversation is over a student asks, "Is a bridge of life poetic?"

"Yes. That is very poetic!" Mr. Huxley puts the conversation catcher away. He begins going table to table asking students about their work. He asks a student about the poetry he found.

The boy says, "My soul street."

"I knew it! That sings poetry doesn't it?" The boy says it does and smiles widely. He asks another student about his Heart Map. The boy says it is a "sea of ice."

"Oh, there is poetry in there! How would you experience a sea of ice?" Mr. Huxley asks. He wraps his arms around himself and shivers saying, "Brrrrr."

The boy says, "I would stand on the shore."

"Oh! You have just started a poem! 'Standing on the shore of the sea of ice'. That is poetry, buddy!"

A quiet girl comes up to Mr. Huxley and asks if he can come to her table. She says, "I want to tell you about mine." She goes on to describe the way the viewer is intended to travel through her map and it eventually leads to her heart. He replies:

Oh my gosh. What you just described is a poem. You showed me the path on the way to travel your map and find your heart. Can you write that in your research journal? That is the start of finding the poetry in your art.

Mr. Huxley turns toward the class and raises his voice:

I have a tough challenge for you today with your *Heat Maps*. I am going to try to give you as much help as possible and you always have your teams as a support too. And, I'm going to ask Syria to give you advice.

He turns to the girl who shared how to travel through her map to find her heart.

“Did you know you have advice, Syria?”

She blushes and says, “No.” But it is clear she is proud.

“You do.” Mr. Huxley smiles at her then says to the class:

I have two sentence stems for you on the board to help you start your poem if you need them. One says, ‘My heart is like a...’ That is a simile that I know you know from language arts in your classroom and it’s good to use in art too. You can start like that then you go on and explain it. Or you could use, ‘Poetry hides in...’ Several of you found poetry hiding earlier. So, what Syria did was guide me where to go and what happens in her map and I heard poetry. Poetry is meant to be spoken - out loud. So, today you will write at least a draft of your poem. Get the words out. Today you’re going to speak your poem and tomorrow you will have a finished map and a final, finished draft of your poem. Remember to help each other and to use the supports that I’ve given you as well as from your teams.

“But first,” he says, “let me read you my poem. It’s still in draft form. But listen and see if there might be any hints and clues for your own poem. My poem is called ‘My Heart is Like a Riddle.’” He pauses, then continues, “A box without hinges...” When he finishes he tells the students, “Poetry is meant to be read, heard, spoken. So go to your groups and read your poem, revise, and make it from your heart.”

Art comes from inside. After class I ask Mr. Huxley if his students always put such poetic connection in their work. He answers by saying:

Art comes from inside, but how do we get those things that are inside outside of us? So we have designed this really amazing unit of study called the *Heart Maps*. It is a metaphor for tracking or finding that source within themselves of these feelings and inspirations and ideas. Fourth graders have really had profound things to say and when you hear fourth graders describing their art using metaphors, you’re like ‘oh my gosh’ that’s what we’ve always wanted them to do and they are finally doing it and the question is why? Well, because we’ve helped show them where art comes from.

Wrapped in a bit of intrigue. I summarize what I have learned about how Mr. Huxley prefers to teach by saying that he uses story to help students find the art that is within each of them. He nods and agrees then adds:

The idea of clue is so important too. A clue immediately reinforces that they need to be looking for something else. Kids are certainly more engaged when I give them a clue, not when I deliver all of the information but give them

something that requires them to use background knowledge and to do research, especially if it's all clocked in a bit of intrigue.

An example is how Mr. Huxley introduces this project to the students on the first day. He stands in the middle of the room, having removed his lab coat, and says to the class, "I am very glad to see you! I have a surprise and I want you to tell me what you think it is." There is a dramatic pause then he adds, "I'll give you some clues. We'll do a cold call so I could be calling any of our teams." He holds up a box covered in black fabric. "What do you think we have in here?"

A student yells, "A hamster!"

Mr. Huxley ignores the outburst and calls on red team. They offer, "A Boxtroll." The class laughs.

"Your first clue is that it is neither a box nor a troll. Indigo team?"

A girl from that table answers, "Detective materials?"

Mr. Huxley picks up a giant magnifying glass and raises an eyebrow.

"Violet team?" he asks looking at them partially through the glass.

"Notebooks," a boy from that table says, "because a detective has a notebook to keep clues."

Mr. Huxley sets down the magnifying glass and says, "Drumroll..."

The students tap their fingers on their desks in a practiced manner. He pulls the black drape away from the tub he is holding and shows them a set of blue scientific fieldwork notebooks. The students respond excitedly.

“The blue books will be important to you as you will be an art detective throughout this art time.”

The students say, “Yes!”

“Will we draw or write, or paint?” a student asks.

“The answer is yes,” Mr. Huxley says with a grin.

The evaluative dimension: Becoming a little clearer. I ask Mr. Huxley how he would describe his understanding of assessment in visual art. He says one definitive word. “Evolving.” He pauses for a while then takes a drink of water before he continues. He thinks for a moment then says:

I think we are getting closer and I think the shift to student learning outcomes (SLO) is an important shift – immensely important. There is a bit of urgency in it because of Senate Bill 191, we knew we’d better figure out how this is done. Without this idea of SLOs and that assessing is about growth, I don’t think we would have gotten to the place where we are. If assessment was only about this idea of proficiency and that all students will be proficient we’d still be stuck. And I think that some of that jargon that was used in No Child Left Behind, that ‘100% of kids will be proficient by a set amount of time’ totally messed everyone up because it is just about being proficient. But you have kids coming into the program that are way underprepared either cognitively or through language, or who knows what, it could be all kinds of stuff. And you have kids that are just way ahead and they are ready for something completely different. It is not about all kids getting to proficient, it is about the aims of growth. How do

you get kids to grow even in incremental steps and how do you know they are growing? So that conversation has done a lot of good for the teachers in our district. And the question of how to assess and when to assess is becoming a little clearer.

Assessment versus grades. I ask Mr. Huxley if he believes the more traditional perception of grades is based on levels of performance rather than elements of growth. He says, “Historically, I think we were expected to assess or evaluate for grading purposes.” Mr. Huxley adjusts how he is sitting. It is clear he has thought about this topic. He continues by saying:

...but the way the grades are done are not at all the way everything else is done. Grades are still the kind of archaic dark ages of evaluation. We have to do that for accountability because it is expected and maybe even by parents. But the most important kind of information comes from real opportunities to assess and these are very formative things. These are things that are maybe not even going down on paper but they are frequent, quick check-ins. And the thing is that what we end up evaluating them on are things that are more summative but there will be a body of evidence.

He tells me that he has yet to see a good model of how true assessment relates to the grading part. He says that in the past for accountability reasons he would keep a roster and note if students had achieved what they needed to do for the day on a checklist. In doing so he tells me that he could “assume that they are proficient.” But now he realizes the need to have “a rich conversation” with students about their own assessment. He

says in doing this, “I think we will be able to put a measurement or a grade there for them that is more aligned to how I really assess.”

Student growth in the visual arts. I ask him how he is able to measure student growth in the visual arts. He says:

I rely a lot on the way kids use language in terms of speaking, describing, and explaining. That is where the CLO comes in and it changes on a daily basis based on what we are talking about. One measure is students are speaking in more accurate ways with more relevant content and making more connections.

Value judgments regarding Educator Effectiveness. I ask Mr. Huxley if the push for educator reform and measures of Educator Effectiveness have changed his views about art assessment. He pauses for a minute in consideration then says, “I think so. For one, it could be seen as a forced change.” He describes how when Educator Effectiveness first went into effect the district determined fourth grade would be the group that elementary art teachers follow to see growth. “So we have to give students these standardized interim tests and that is a change. At first I was scared of that. I support it now.” He tells me that even if they find the “slightest bit of comprehension we have done our job.” He acknowledges that the test, which is used for one measure of learning, “is imperfect and some of the questions need to be changed now that we know better, but some questions are pretty good.” He believes that as long as it is only one measure used, “whatever substance that might help is good. But it is a change.”

He tells me that one other shift is that fifty percent of his and other teachers’ evaluation is on student growth and fifty percent is on teacher performance. He says:

Those are two separate things but the question is - how do they fit together. The instructional practices that we are evaluated on are the same practices that will help the kids grow. And when you look at those instructional practices it sometime speaks directly to what should be in the art room.

He says that professional development for teachers has not focused on these things before Educator Effectiveness went into effect. Overall, Zane Huxley is optimistic. He tells me that he likes the challenge. He feels that Longs Peak School District and the state push of Educator Effectiveness is encouraging teachers to be the leaders and is not prescribing a specific standardized solution. He says, “Educator Effectiveness is asking teachers to step up and be in charge, to become teacher leaders and professional learning communities will have to do the heavy lifting to find what is going to work.”

It's in the perception. I ask if he believes there are drawbacks to the push for Educator Effectiveness. After a pause, a drink of water, and a shifting in posture Mr. Huxley sighs and says, “I think so, if you are a new teacher it could be hard to prepare for a system like this with all of the other things new teachers need to know.” He says that it is difficult for teacher preparation programs to stay abreast of the changes that are happening in various districts because of Educator Effectiveness. He then brings up the importance of a district’s and an individual’s perception of Educator Effectiveness and the changes that are happening:

The perceptions you have of yourself and what you are there to do are varied. If the right supports aren’t put into place we may be losing the chance to retain

new teachers. I have heard from veteran teachers too that they are upset of the idea of a forced change. There has to be a bit of assumption of positive intentions that we all want what is best for kids and the mandates that are coming in can be in the best interest of kids, but if that is not the assumption - if you feel like some entity is out to get you or to judge you that creates a dynamic that can go bad pretty quickly.

It's not about testing. I ask if Educator Effectiveness could have drawbacks for students. He brings the conversation back to perceptions:

I suppose it could if it's not done well; if it's a forced thing. If a teacher felt like the SLO was all about testing kids, and it is not. But when you talk about perceptions, if a teacher felt that assessment equals testing and that is what a teacher did to assess them that would be a huge drawback to kids. And that would only be because the teacher didn't know more. If they didn't know there were other ways to assess, that could be a huge detriment to children.

He believes the answer to this is professional learning communities and specific professional development that shares best practices and that districts are open and honest with their teachers as he feels his district is.

That which is given value. Elliot Eisner states in *Arts and the Creation of the Mind* that we evaluate what we believe is valuable. I use Eisner's definition of evaluation being a determination of the effectiveness a program or process as opposed to assessment which is about an individual's growth. For Mr. Huxley, there are direct links that evidence what he values. He consistently seeks improvement in his teaching and his

assessment through self-evaluation, seeking input from students, and in the success of individual students. Mr. Huxley is constantly looking for ways to improve his teaching and for students to increase their learning. On the last day of the fourth grade rotation as students are finishing up and putting last minute effort into their work, Mr. Huxley looks at the clock and says, “Fourth graders, believe it or not, it’s time to clean-up.” They reluctantly do and turn in their *Heat Maps* and poems on the center table.

After class Mr. Huxley gets a ladder and takes down the camera that he has removed from the Helmet Cam and used a capture lens to record the movement of the whole class period. He says, “I want to check to flow of the room and how students are interacting and working with each other, with me, and with the room. I can go back and look at a time lapse and review how they are working so I can make improvements for next time.”

Students as evaluators. Like one other teacher in the study, Mr. Huxley has students do a course evaluation at the end of the year. He gathers their feedback about the projects, what they have learned, what they would still like to learn, and what they think about him as a teacher. He calls them perception surveys.

It’s interesting because when the kids take these perception surveys they tend to mark me as a teacher on the low scale for the question ‘does your teacher challenge you?’ They feel they aren’t being challenged because they are having fun. Yet I hear when they are working about how hard it is. So some of it is a reminder to me to use the right language, to say ‘this is your challenge’ and help them work through that with the right perceptions. But also I need to know that

kids just perceive things differently. They may be learning things that they are not even aware of because it's not from a textbook. Art is just a different form of learning altogether.

What is learning? He tells me that he will always remember a comment a fourth grader from last year made when they were doing their *Heart Maps*:

She said, 'I just love coming to art' very enthusiastically. And I said, 'Sweet. Why is that?' and she said, 'Because we get to do whatever we want.' And then I thought, 'She can't say that. If a peer observer were to come in and ask them what they were working on and she says, 'Well, we are doing whatever we want.' That is bad because no, that is not what they are doing. They are making metaphors and they are representing these metaphors in art.

But that is not the language the girl was using. How can I get her to understand that she is really doing some high level things? So I asked her a few more questions like 'Are we learning anything when we do whatever we want?' and she said, 'No.' And suddenly I am in this terrible situation; it's like a nightmare scenario for me. Then, in this moment of panic I asked her, 'What is learning?' and she said, 'Well, learning is when you sit there and you do the work you have to do.' And I thought, 'Ohhh, okay. Thank you.' Because now I understand your perception of what you think learning is.

So we got to have one of those teachable moments where I got to explain what I thought learning was. Her perception is that she had to sit there and do a worksheet to learn. How do we as educators, help create misperceptions of what

leaning is and translate that to students. I am sure I have done it; I have my own agenda and we have things that we need to do but that maybe is not what the learning mechanism really is.

The aesthetic dimension: Trying to find a space for the poetry. Artistry is evidenced through the senses in Mr. Huxley's art room in visual, tactile, auditory, and emotional forms. The final products, along with the documentation of the steps along the way, are tangible representations of the students' experiences through a creative journey. I describe these aesthetic learning experiences by detailing only a few instances of where the aesthetic themes (Uhrmacher, 2009) were evidence during observations.

Connections: self, others, art. A large component of Mr. Huxley's art educational philosophy and pedagogy is in leading students to make personal connections in their art. He questions his students and encourages them to think deeply about their place in the world. He tells stories about art history and master artists from the contemporary world as well as the past in ways that catch their attention. He meets the specific developmental level of each age of his students so they can internalize concepts on a deeper, more relatable level with the ultimate goal of personal expression. Connections are so important in this classroom that it is an element that is assessed formatively during creation, a consistent element in the feedback students receive, and is a significant part of the summative rubric that affects the final grade.

Risk-taking and imagination. "Come on, take a risk!" is a phrase one hears often in Mr. Huxley's art room. Risk is rewarded and the inevitable failure that happens is celebrated as an act of research. Students are not afraid to try a new medium such as

trying to find a way to use salt with glue and paint, or to ask for a canvas that is twice as large as their peers. Imagination is a cornerstone of creation and Mr. Huxley encourages it at every turn. He provides exemplars only after students have started and then encourages them to think of ways to respond in ways that are unique and personal. Imagination is celebrated and students are treated as professional visiting artists as they are encouraged to share their imaginative ideas with other classes.

Involving the senses. The senses are an instrument for understanding, exploration, and learning in Mr. Huxley's art room. It is immediately apparent upon walking into the ambient room with direct sunlight and glowing pools of lamp light, that a scene is being set to awaken the senses. There is a visual feast displayed in the masks, textiles, and images framed and hung with care around every open wall space. There is music playing while students work. The music changes to fit the mood from an upbeat steady rhythm during creation, to a more frantic, robotic sound that encourages clean up, to the occasional soothing sounds that are playing when students need calm. He encourages students to be aware of their emotions and to let them become a part of their artwork. There is tactile exploration happening consistently from the materials that could be incorporated in their art to the library area with a cozy rug and bench for downtime.

Perceptivity and active engagement. Mr. Huxley encourages students to be managers of themselves, to understand what their motivations and actions are and how it affects not only themselves, but others. This type of autonomy requires a deep perception and ability to truly pay attention to the environment around oneself. Perceptivity is also a focus of the curriculum in the form of research. Mr. Huxley

teaches his students to be continual researchers of life and to study and record even the smallest micro-moment from their day. In this way they learn to see life as fieldwork and to create art in the everyday. Students are actively engaged not only by physically creating in their art, they are encouraged to be autonomous and make their own goals and decisions. In this way there is a buy-in and participation so that the children in Mr. Huxley's art room are more than students, he views them as collaborators.

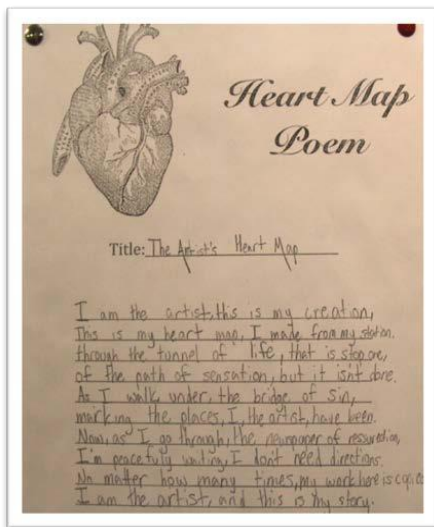
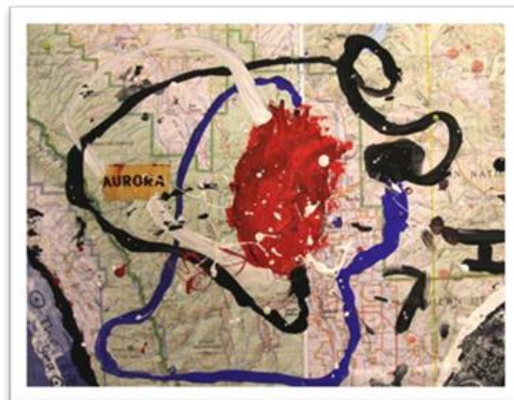
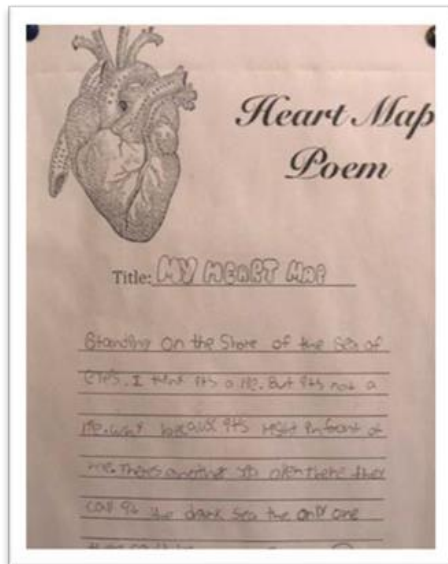


Figure 18: Student examples of a final Heart Maps and poems.



Other perspectives on art and arts assessment. Both Mr. Huxley’s principal and a parent of his students are well informed about the art program and hold similar views to Mr. Huxley. Jan Littleton is the principal of DeGroot Global Preparatory and believes the visual arts are vital to the whole child and an essential part of the curriculum. She says assessment in the arts provides a chance to show student growth and she is confident in how Mr. Huxley assesses. She says of the art room, “It is a laboratory for learning.” Rose Silva is a parent of a two students in DeGroot Global Preparatory who feels art is an essential part of education. She has a comprehensive understanding of assessment that is similar to Mr. Huxley. She says that more important than how her children are assessed is that they “...are captured by what they are learning in the art room. I appreciate that each year art is their favorite class, without question.” She says even though they are having fun, “there is a tremendous amount of learning they probably are not consciously aware of.” Regarding how teacher accountability measures affect the arts, she fears school will become too focused on testing which could result in students who, “can pass a test, but can’t really think creatively or critically discuss much else.”

Summary of assessments used. Mr. Huxley is using a variety of formative and summative assessments described in detail and in context in the preceding interviews and observational vignettes and documented succinctly in the table below.

Table 8: Summary of Assessments used by Mr. Huxley

Mr. Huxley DeGroot Global Preparatory Academy					
Type of Assessment	Formative	Summative	Both Formative and Summative	What was assessed?	Graded?

District Created Standardized Interim Bundled Measure Test			X	Multiple choice, short answer, listing and identification test with constructed response and a creative element to be used as a baseline to compare growth for Educator Effectiveness	N
Artist Statements/ Poems			X	Self-reflection and description of work of art, process and product	N
Research Journal/ Sketchbook	X			Iterations of ideas and plans	N
Project Specific Criteria			X	As a way to determine a finished product, skills and techniques	Y
Student Created Project Rubrics			X	Standards-based criteria developed by students in the middle of a project which also assessed the creative process	N
Self-Assessment			X	Process and meeting personal goals	N
Informal Observation, Questioning, Feedback, and Conversation	X			Climate, Relational, and well-being check-ins, help with ideation, help in process	N
Guided Conferences/ Interviews			X	To discuss goals and creative process	N
Student Films			X	To document visual evidence of a student's progress and process along with their narration and explanation	N
Peer Critiques	X			To offer advice and support on project in process	N

Like Ms. Ewing, Mrs. Loren, and Mrs. Quigley, Mr. Huxley does not put a grade in a gradebook for each project. He keeps track of daily checklists, tracks student conversation, discusses self-assessment and his own assessment of a student's progress

on a project using a rubric, and does multiple informal check-ins with students. All of these go into the final determination of proficiency at the end of a term for a report card.

Final thoughts: Cycle of success. Mr. Huxley responded positively to the review of the interview transcripts and the descriptions of his classroom mentioned above. He answered clarifying questions and provided further insight. After more thought, Mr. Huxley tells me that Educator Effectiveness has changed everything:

...but only by putting a label or a cause to it. You can feel the urgency now. It has always been, but for a long time we didn't feel it and we do need to feel the urgency in that. We need to get kids into a cycle of success. I want to find a way to do that in the art room, to place elements of rigor just at the cusp of knowing, to get you to look at that edge and say, 'I am willing to go to the next step.' (Personal communication, May 15, 2015)

Mrs. Patti Starke: Organized, Traditional, MYP

Mrs. Patti Starke is the art teacher at Erikson Middle School in the Pine Valley School District nestled in the Colorado Foothills. Erikson is an International Baccalaureate (IB) Middle Years Programme (MYP) school with 766 students in sixth, seventh, and eighth grades. It is located in the neighborhood of a large four-year university and within driving distance to another. There is a just over 43% free and reduced lunch rate. The student body is 64% white, 28% Hispanic, 3% Asian, 4% two or more races, 1% Black or African American, and 0.1% Alaskan or Native American.

Mrs. Starke has taught art for 25 years, 19 of those at Erikson Middle School. She is of average height, in her sixties and has short, curly graying hair, wire framed glasses and strikingly blue eyes. She was chosen for this study from a snowball sampling as she was recommended by another study participant, Anita Radcliffe, a member of the state content collaborative, as being knowledgeable about visual art assessments. She was the 2009 state art educational association middle school art teacher of the year as well as the winner of the distinguished service award within the profession. I observe Mrs. Starke's seventh grade class from November through December of 2014 from the start to almost the finish of a *Mask and Myth* project that is integrated with language arts content.

Preview of what is to come. The following vignette contains descriptions of observations and interviews with Mrs. Starke that support the framework of the ecology of schools. The intentional dimension, *Experience and Exposure to the Visual Arts*, describes Mrs. Starke's defined and succinct statements as to her beliefs based on her many years teaching middle school art. The structural dimension, *The Art Room*,

describes the physical structure of the art room, the schedule, the structure of the planning and presentation of the lesson, the assessment, and classroom management. The structure of Educator Effectiveness as it relates to the art teacher is also described. The section on the curricular dimension, *Years on Which to Build*, describes how Mrs. Starke develops the lessons she teaches as well as how it plays out in the classroom. The pedagogical dimension, *Teacher-Directed Steps*, details Mrs. Starke's philosophy and intentions as she describes it in interviews but the descriptions of what is actually evidenced during observations does not entirely align with her statements. The evaluative dimension, *Quality Works of Art*, gives Mrs. Starke's perspective and value judgements about arts assessment and its association to teacher evaluations and Educator Effectiveness measures. The final dimension of the framework, *How Will You Solve That Problem?*, describes examples of how aesthetic themes of CRISPA relate to or are absent from what happens in this art room. Following this are two almost finished student works of art. Mrs. Starke's principal declined to be interviewed so we are unable to include his perspective on art and art assessment. However, a parent eagerly volunteered to share her experiences. At the end of this vignette her perspective is detailed which brings up the issue of intended curriculum being opposed to operational and received curriculum. The idea that this may lead to mis-educative experiences (Dewey, 1938/1992; Hickman, 2007) involving art education and art assessment will be further discussed in Chapter Five. Mrs. Starke's vignette is finished with a table that lists the assessments that she uses along with their intended purposes followed with a summary of final thoughts called, *Build around the Legacy*.

The intentional dimension: Experience and exposure to the visual arts.

Erikson is an International Baccalaureate (IB) Middle Years Programme (MYP) school. Mrs. Patti Starke tells me that her educational intentions follow those of IB and MYP “perfectly” in that both she and the program are preparing students to become creative, critical, and reflective thinkers. She says her philosophy is to teach the holistic child and to give them experience and exposure to the visual arts. “My goal is not the make them artists, and I am not career oriented, but I want them to have the opportunity to think creatively and to try some different things to meet those skills.” Mrs. Starke is meticulously organized and has each component of her lessons and units planned in a MYP Middle Years Programme Planner format. She explains that because of this students know exactly what the expectations will be at each step of the process. She generously shares these materials.

Intentions of assessment. Mrs. Starke states a belief that a student’s art development is a continuum of growth. She sees assessment as a way of showing students where they are on the continuum at a given moment. She uses the MYP level grading scale on rubrics which she believes allows students to see and visualize what is expected and what they need to do to move forward in their artistic process. The scale starts at 0 for did not attempt, 1-2 for limited, 3-4 for adequate, 5-6 for substantial, and 7-8 for excellent. She explains this further by saying:

I think it is really important for kids to understand where they are at and why they got the level that they got. But I really think it is important that kids understand assessment in terms of ‘this is where they are now’, not if they are “good.” It’s no

longer kids asking ‘what do I need to do to get an A’ because the rubric tells them what they need to do get a 7/8 or Excellent. It is less about judgment; it’s about where they are in their art process.

The structural dimension: The art room. Mrs. Starke teaches general art to sixth, seventh, and eighth grades. She sees the students every other day. She has four sections of sixth grade and two sections each of seventh and eighth grade. Sixth grade classes are 45 minutes and have an average of 15 students in each class. Seventh and eighth grades art classes are 84 minutes and average 30 students in each class. Art is a year round class at Erikson along with performing arts, so she sees her students all year. This is a decision made by this particular school which is slightly different from most IB MYP schools who typically encourage middle school age students to experience more options of elective classes during the year. Mrs. Starke says she has mixed feelings about all year classes. She would like to have semester classes so that she could see more, if not every, student in the building and for more students to have the option of taking art.

The art room space. The art room is a large area towards the back of the school, behind the cafeteria. The class entry door is opposite a door that has outside access and a wall with a bank of windows which let in plenty of natural light. It is a colorful room immediately recognizable as a working art space. The west wall has upper and lower cabinets with four sinks and counter space in-between. Beyond this is a kiln room and storage area. Logically arranged in the room by the kiln space is the clay area where clay is stored and prepared. In front of the windows there is open shelving where colorful sculptural projects are stored as well as supplies for larger works of art. The teacher’s

desk and file cabinets are at the east end of this wall and form a partially closed-in office area. A part of this teacher space houses a computer and a projector. Next to this are a whiteboard and a screen. In front of this space is a supply table where Mrs. Starke puts paper and other supplies the students will need. The entire north wall is covered in cabinets where student process journals, finished works of art, and all other supplies are stored. The center of the room contains eight black topped tables labeled with numbers with four or five students each sitting on tall stools. There are examples of previous year's projects and art curriculum posters hanging around the room as well as a poster that describes the IB Criteria for visual art and the IB Learner Profile.

The art room doubles as a math room for another teacher during Mrs. Starke's planning and lunch times which are back to back during the middle part of the day. This is an issue in that she is not able to use that time to get supplies ready in her classroom. Anything that she needs to do she has to take with her to the teachers' workroom or lounge area. She tells me, "My biggest dilemma this year is that I don't have my art room during planning." That is difficult for an art teacher as many projects require a great amount of physical preparation. For the project I observe, the prep work includes mixing copious amount of paper maché glue and washing the containers, cutting sheets of color butcher paper into table sized pieces, sorting tissue paper into color schemes, and set-up and clean-up of paint and other embellishment supplies. Mrs. Starke does this work instead while the class is in the room working.

Structure of the lesson cycle. Mrs. Starke's lesson cycle follows a traditional teacher-directed, "school art style" (Efland, 1976) arc of introduction to the project with

examples, planning, teacher demonstration, student work time, then evaluation and presentation of work chosen by the teacher in a hallway type setting .

The project seventh grade is working on now is an integrated unit with language arts called *Mask and Myth*. Students wrote an essay about a myth that explains a natural phenomenon in language arts class. They are creating a mask about it in art. Mrs. Starke introduces the lesson by showing students a video on masks and several former student and teacher made examples from when this project has been done in the past. Today, the second day of the unit, she is showing the students a PowerPoint and they are taking notes and beginning to plan their mask making.

Art students at Erikson keep track of their work in a folder called a process journal. This is similar to a sketchbook in that it is a way to collect all stages of the process that students work through in creating their art. Mrs. Starke does frequent check-ins to keep the students organized and to make sure the journals are ordered exactly the way she wants them. Instead of the blank pages of a sketchbook, there are structured worksheets, called assignment sheets, which Mrs. Starke creates for each project requiring specific steps and actions. These assignment sheets also emphasize defining vocabulary and the elements and principles of art and design. There is space for the project inquiry question, a required component of the IB curriculum, which Mrs. Starke gives students during the project introduction. Sketch pages are pre-printed and require a specific number of sketches along with a space for notes from the PowerPoint introduction. There are also worksheets with printed lines for students to write written responses about reflections on their work as well as all project rubrics (see Appendix R:

Process Journal Assignment Sheets). The below describes how all of this is put into action in Mrs. Starke's art classroom.

Planning and sketching in the process journals. The bell rings in a sharp electronic beep signifying that it is time for class. I walk in with the students. Mrs. Starke is at the white board writing the learning target for the day. She says to them, "Guys, come in and have a seat please. We don't need to be roaming around." The seventh graders set their stacks of books and bags on tables at their assigned seats. Mrs. Starke continues writing and says as she does, "Come in. Have a seat. Quiet Down. Settle Down. Shhhhhh. Today we are going to continue to plan our masks and myths." She sets the dry-erase marker down and moves closer to the class facing them. She says, "Who would like to share out what their myth was and what they are planning?"

A girl raises her hand and Mrs. Starke nods at her. She says, "I was thinking of making a girl with horns and big eyes and lips like a Brat doll."

Mrs. Starke replies, "Okay, now be careful that your mask is a reflection of your creativity and not someone else's. If you have an inspiration be sure to add your own ideas. Andrew, what about you?" She asks pointing to a studious looking boy in the front of the class. "What is your natural phenomenon?" The boy answers that he is creating a mask based on wind.

"Okay," Mrs. Starke says, "We'll plan for about fifteen minutes, then we'll begin building a prototype just out of construction paper. So, let's get out our process journals and look at our pages." She goes to the cabinet and takes out a stack of folders and calls students by their names to come and get them. Every so often she calls a name and adds,

“Shhh,” to no one in particular as students talk while they wait for their name to be called. She never raises her voice and it is hard to hear what she is saying. After a while she looks out at the group and says in the same voice, “Guys, I have to wait until you are quiet before I go on.” She pauses and the kids bring the chatter down only slightly as she finishes passing out the process journals.

She directs the students’ attention to the screen at the front of the room and turns on the projector to display a PowerPoint image.

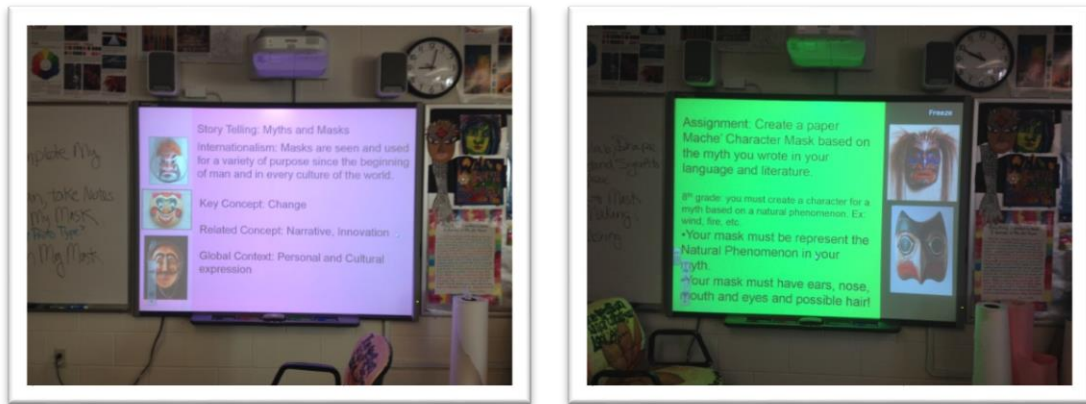


Figure 19: Mrs. Starke’s PowerPoint images displayed.

She says to the class:

Okay. Open up your process journals. Okay. Quiet Down. So, guys I want to remind you how important it is for all of you to fill out all of your information. The first part talks about things from the video you saw earlier about masks. Put your notes and thoughts that you might incorporate into you own mask on that first page. The second page is about the vocabulary associated with masks. The next part is what you will focus on today and that is all about your natural phenomenon. Why did you choose it? What colors will you use and why? What facial characteristics will your mask have? It has a space for description so

describe it in as much detail as you can. The next is for embellishing. Who can tell me what embellishment is?

She waits a short moment. No one answers immediately so she points to the screen and adds, “So look at this mask. What embellishment, Shhhh, do you see? Jewels and a crown,” she answers herself. She continues:

You could add jewels or sticks or feathers, whatever you want. Make a list of things in your journals. If I have it, you can use it. If not, you may need to bring things from home. Raise your hands if you have a good understanding of embellishment.

She pauses and looks to see that several of the students have raised their hands. Then she points to the slide and continues:

Here is the assignment again on the screen. Here is the vocabulary. Here is the concept and your inquiry question is: Why do people wear masks? Write an answer to this question in your journals. In the video they gave you lots of purposes for masks. Do you remember?

She pauses then points back to the screen. She again prompts students to answer the question in their journal. After a moment she says, “Who would like to read their answer to the question?”

She points to a boy with his hand raised.

“For concealment.”

“Good. Anything else?” She points to a girl with her hand raised.

“Religious celebrations”

She points to another student who says, “Holidays like Mardi Gras.”

Mrs. Starke responds:

Good. Okay, so now, come up with three possible ideas for your masks. Take your time. Do not settle on the first one. You’ll have fifteen minutes to sketch.

There is a page for this in your process journal so use that page. This is a no-talk because I really want you thinking. Then we will have some time to pair-share to explain and you’ll choose your best or favorite one and we’ll add some color pencil to your sketches.

She walks around the room to check on students as they are sketching and adds:

So think about how you are going to make this as a mask. Let yourself kind of plan and sketch. This is how we grow. Remember this is a no-talk. You can’t think when you’re talking. We’re going to pair-share in a minute.

She goes around to tables and makes quiet comments to students as they are working. After a few minutes she says, “Remember the examples I showed you. Our medium is tissue paper for your color. You can create multiple colors with layering it. It’s almost like paint; you can create many things with tissue.”

A student asks out loud, “How big will they be?” Mrs. Starke points to two examples of masks from previous years hanging on the wall and then moves her hand around her face and adds, “It’s like this.”

Another student asks, “Do we get to take them home?”

The teacher answers, “Yes, of course. Five more minutes of planning and then we’ll talk. Shhh. Now, guys, if you are stuck, think about the resources we have in the

room. There are books at the front on animals and many other things.” Several students get up to look at the books. After a few minutes Mrs. Starke says, “Okay, at your tables share your ideas. Get two new ideas and then incorporate those to your masks. Be sure to write it down. You have five minutes to share.”

As the room erupts in conversation a student comes up to Mrs. Starke and asks her about a specific animal. She tells him she will look it up for him and goes to her computer to search an image. Several more students come up to her while she is doing this and ask her to find an image and she does, one by one as they stand in line in front of her desk. After they are satisfied she walks around to check on the tables. She speaks through, not over the noise as her voice never changes volume, to say, “Okay guys, if you are not talking about what you should be talking about we’ll have to have a no-talk to avoid wasting time.” She continues walking around the tables and stops at a boy who is shaking his head. She says, “Are you okay? Why are you shaking your head?” She moves on before he answers, looks at the crowd and says, “Shhh.”

A student brings her a sketch. She says, “Cool. That will be great.” The student smiles at the praise then asks if she will really be able to make it. Mrs. Starke replies while looking not at the girl but at the class group, “Yes, you can. Push yourself. You will be fine.” The girl walks back to her table before she finishes speaking.

A boy calls to Mrs. Starke and asks, “Am I allowed to stand up?”

“Yes, you can stand up to work.”

Then she addresses the class again, “Okay, you guys can continue to plan your sketches but think about what other people have suggested to you. You can continue that conversation if you need to, but you need to still be planning and working.”

A student asks, “How are we going to make our masks?”

“Paper maché,” she answers then turns to the group, “Raise your hand if you have a plan to start working with.”

Making a prototype. Mrs. Starke retrieves a small, flat mask made from construction paper from the supply table and holds it up to show the class. She says motioning to stacks of paper cut into six inch by nine inch rectangles:

Okay, if you can see this mask up here – it is just paper. You are going to make a prototype of your mask. You can choose the background. Your choices are blue, red, yellow, or black. Choose a background color and I’ll get scraps of other colors for you. One person from each table get your table’s choices and come get what they want.

She goes to get a box of construction paper scraps and looks out at the tables that have their paper choice. She adds, “Don’t start cutting yet,” to the group then sets the scrap box next to the paper choices and says, “Get one for each person for their mask and then get one of each color paper for everyone to work with for features.”

As the students are working she tells me this is the structure of MYP visual art, “Practice, practice, practice, make, then formative, formative, formative assessment.” She looks at the group and says, “Eyes up here. Do not cut a circle for your mask. Just trim

the corners off of the paper, these pieces are not very big. One person from each table get a pair of scissors.” She then turns away from me back to the whole class and says:

Guys, you are prototyping your mask. You know when architects design a building they do blueprints of the inside and outside then they build models to work out problems that they might not have considered, that is what you are doing. Remember back to the film we saw. You could do something like that.

She pauses and looks around, “We are not drawing on this, put your pencils away. We are just using cut paper.” She looks for a minute then says, “I’m going to bring around some white paper if you need it. Share with everyone at your table.” Students ask for other colors and she goes to the cabinet to get large pieces of paper and cuts them down to smaller squares and rectangles using the paper cutter on the supply table. She sets the smaller pieces in a stack on the table for students to retrieve. “Here’s more colors.” Students quickly use all of the paper she has set out and return to ask for more. Mrs. Starke spends a considerable amount of time getting paper from the cabinet and cutting it into smaller pieces. A girl comes up to Mrs. Starke and asks, “Are we allowed to use tape on our prototype.”

Mrs. Starke asks, “Why do you want to use tape?”

“So I can make this part,” she shows a piece of paper that is standing up from the rest of the mask, “stay taller than the chin.”

“Yes, okay, then you can do that,” the teacher responds.

She addresses the whole class from the place she is now standing in the middle of the room, “Guys, if you are drawing your shapes, for aesthetic and craftsmanship

purposes turn it over so you don't see the pencil. These are prototypes but we still want them to be interesting.”

Practice, practice, practice. The students work on the small paper prototype for two more days. On the second day Mrs. Starke has brought in mask images from a recent exhibition at a local museum on a thumb drive and she plays them as a slide show projected on the screen as inspiration for student work. She says as the class settles, “Today we will continue working on our paper mask prototypes and next week we will start building. I've been working on mine as well.” She takes a sample paper mask that she has pinned to the bulletin board behind her desk along with a printed journal process page where she has sketched a plan for it and shows the class. She says:

Here are my sketches and here is my construction paper mask. Notice how I modified it from my sketch. I will want to make note of changes like that in the process of planning, evaluation, and re-planning. If you come up with different ideas you need to make note of it on your sketch so we know where your planning process is going.

She pauses and looks around at the students, many of whom are busy in conversation.

She says:

Last time I asked you to put your mask and your scraps in your folders so you will have what you need. Are there questions to clarify or validate? Then let's get our process journals. One person from each table get glue and scissors for your table.

She walks around the tables and checks on student progress. She stops and looks at one boy who looks up and tells her he has lost his mask. She tells him that he will have to start over. He quickly finds the mask in his folder.

A student walks up to Mrs. Starke and asks her how to make a nose. She answers, “Well, you just cut out a shape and edit it until you have the nose you want. Like this.” She points to a particularly well-crafted mask projected on the screen and says to the student, “Oh, I like that one.” She looks down at the student’s work, “This is just a prototype.” The student sits down, sighs, grabs a piece of paper and begins cutting.

Several ask for more paper and the teacher repeatedly gets more paper from the cabinet and cuts it down to a smaller size. In between this she goes to tables and asks and answers questions such as, “How is your process going? Tell me why you chose these colors. Can you add more detail or elaborate here?” She reminds students to make notes on their sketches in their process journal. She whispers that the ten minute no-talk time is up but reminds them to “keep the noise level down” as they work.

Students repeatedly tell her that they are finished and she encourages them to “add more detail.” She asks others to clarify what phenomenon they are representing. She takes out folders from the cabinet and holds up examples for the class to see. “Okay guys, here are some examples from the other classes; maybe they will give you ideas. Look at this one. What natural phenomenon do you think it is?” Students offer ideas. She says, “Don’t blurt out! Please, raise your hand.” A few students do but most continue working or talking at their tables. Mrs. Starke looks for a particular mask and points out the base color and “fine details that are added to give it depth.” A student asks if it is about a

tsunami. He says the word with care, apparently unused to the blending of the consonants and vowels. Mrs. Starke responds shortly, “Don’t blurt.” She then says to the group, “Eyes on me.” She pauses then continues talking to the blurting boy, “It is water but I suppose it could be waves or rain.” To the group she says, “I hope this gives you a vision of how you can put yours together.” She puts the examples away.

She checks on students who tell her they are finished. She encourages them to add more detail. She tells the group, “Remember to take responsibility of your learning, please and stay on task. It is an easy request.” A student comes up and worries that hers is not right. Mrs. Starke says, “Well, art takes time.”

The descriptions above describe the first three days of the project in which Mrs. Starke moves the students through the structure of the lesson cycle that encompasses introduction, sketching, planning, revision of sketching and planning then several days of making a paper prototype of their mask. The below description describe Mrs. Starke’s lesson cycle structure as it moves to the middle phase of creation. Students begin to build the base structure or armature of their actual mask.

Demonstration: Making an armature. Mrs. Starke makes demonstration examples with the students so they can see the exact process that is required. As students walk in the room she meets them at the door and says, “You do not need your process journals today. You do not need a pencil.” After the bell rings she tells students that they will get a balloon and they will work with a partner to cover it in two to three layers of maché. “You will have to stay focused.”

A student asks, “What will happen if we don’t get enough layers?”

“What happens to a balloon overnight?” she asks in answer.

A boy yells, “It shrinks!”

“Yes, and that is what will happen to your balloon and if you don’t have enough layers; it will collapse.” She walks to the sink and fills a bowl of maché glue and takes it to a front table where she has a balloon and a box of newspaper strips. She says:

Okay, look up here. There is newspaper in this box. Use this first to keep from getting a huge pile of shredded paper. Paper has a knap to it and if you tear it in that direction you will get nice neat strips. That is what you want, nice and neat.

“Are we going to blow up the balloons?” A boy asks.

“Yes. I’m not going to blow up fifteen balloons today.”

“Yes!” he says making fists and drawing his elbows in to his side in victory.

Mrs. Starke ignores this and continues, “You dip your fingers in a little bit of maché then you spread it on there.” She demonstrates rubbing her gluey fingers down the strip of paper. “You want glue on top and on bottom, but not soggy wet. Then you smooth it on. The paper should not all go in one direction for it to be strong. Don’t play with your balloon.” She continues to add strips carefully crisscrossing them. “It does take some time. If you are not working wisely you will need to come in for lunch.”

A girl asks, “Can I dip my strips in the maché?”

Without ceasing to apply the strips or looking up Mrs. Starke answers:

Yes, you could. Different artists work in different ways but I find if it is dipped it tends to get too wet. Okay, one person from each table get a bowl of maché glue, one person get newspaper, one bowl per table, four people per table. Your

learning target for today is 'I can paper maché my balloon.' It doesn't sound like much of a learning target, right?

She walks around the tables checking on students. "Your balloon is too big. You'll want it a little smaller. It needs to be head size," she tells one group. "Your balloon is too small it could be a little bigger," she tells another.

Classroom Management. Mrs. Starke uses a school-wide classroom management system where she will give three "redirects" by telling a student who is misbehaving "this is a redirect." Then she asks the student to meet her in the hall for a private conversation. If the student is still not following expectations she will then send them to the office with a referral and call home. While I am observing I only see one student sent to the office with a referral but hear the phrase, "This is your redirect" several times. Being aware of this, Mrs. Starke tells me, "I feel like I lose track and I give a lot of first and second redirects."

That's your re-direct. Mrs. Starke addresses a couple of boys at the side of the room in the same calm, level voice she uses consistently, "Alex and Robert, this is not social time." After a few minutes of working Alex yells, "Mrs. Starke, Robert stole my scissors." She doesn't look up from the cutter where she is again cutting colors of paper that students have requested and replies, "Well, we have to share." Then she says to the class, "Seventh grade artists, we have to share the scissors so if you are not using them put them in the middle so others can. Shhh." She finishes cutting and walks around the room to check on students work. She stops every now and then to add comments to the whole class, "Some of you have some really interesting ideas. I like what I am seeing."

She turns back to the boys at the side of the room, “Alex, first re-direct. Robert first re-direct.” The boys do not look at her and make no change in their loud conversation.

Mrs. Starke stops in the middle of the room and says, “This is a re-direct for everyone. You need to stay on task.”

I want you to think. Mrs. Starke looks around at the class and says, “I am listening to your conversations and I think a few of you are unfocused. As you are working push yourselves to add more detail, think of what else you can add. We are going to do a ten minute no-talk so you can focus. Quiet down, no talking for ten minutes.”

A girl looks up at her and says, “Why do we always do no-talks?”

“Because I want you to focus. Shhh.”

“I hear voices so I have to re-start the no-talk time,” the teacher says as she continues to walk around the room. A boy who is talking never looks up and continues his conversation. She says to him calmly, “Take your work in hall.” He gathers his things and does as instructed.

A student walks up to her and whispers a question. She whispers back. The class, finally quiet, appears to settle in and all are working on their paper masks. Mrs. Starke goes to each table to check on student work and offer comments and suggestions. After a while the students begin talking again. Okay, it’s too loud,” She says to the group, “I can’t hear myself think. Tone it down, focus, or we’ll have a no-talk again. Take your time with what you are doing. That’s one thing art teaches you is patience.”

In the above descriptions we have seen the structure of the classroom, the structure of a typical lesson cycle, and highlighted the structure of Mrs. Starke's classroom management. Below the structure of assessment is discussed.

Structure of assessment. Mrs. Starke has a consistent structure of assessment for each of her project units. She uses the term "assessment" to replace the term "grading." She explains later she believes the term "grading" means that a score is given and then the learning stops so she no longer says that. She, along with MYP, uses the term "assessment" instead believing it allows the student to understand on which level they are at this point in time and to know that they have the opportunity to move forward in the next project. These level points, however, are translated to grades in the electronic grading system.

Formative assessment. Mrs. Starke tells me there are formative assessments that are not "assessed" or scored such as "check-ins, like where are you at, what do you need, what have you done so far, what do you need to do in the future." She goes on to say, "That's all written in their process journals." Though not an individual score, it is a part of the overall journal score. She tells me sometimes they will do a "thumbs up at the end of a period." She says she doesn't do daily learning targets as some other content teachers do, "Because in art it is too hard; kids are all over the place so instead it is really, 'Did you get done what you needed to get done today. Did you struggle?'" However, while I observe there is a daily learning target on the white board and she frequently references them during the lesson.

Formative check-ins in the process journal. After students spend a block of time working on their projects Mrs. Stark has them do formative check-ins in their process journals. She tells me the process journals stay in the art room, she does not send them home but keeps them “as evidence of student learning.” She has students reference them throughout the project at the beginning, middle, and end. At the beginning students use the journals to plan. Below is a brief description of how it is used as such.

Mrs. Starke addresses the class and says:

Okay, what I would like you to do is to open up your process journals. A part of sketching and planning is to pay attention to what you’ve done. We answered our inquiry question, came up with a solution in visual form. How is what you are doing related to that? Take out a pencil and pen and make a few notes about what you are doing, where you are going, maybe changes you know you will need to make when you make your three dimensional paper maché. What will stick out? How will you attach details?

Midway through the project students use the process journal folders to keep focus. Below is how this stage was evidenced in action.

Mrs. Starke has been walking to each table looking at students’ progress. She stops in the middle of the room and says:

Can you guys stop talking? Who is talking? Shhh. Okay, open up your process journals to the assignment page. We’re going to do a review to make sure we are focused. A lot of times artists get busy with what they are working on and lose focus. Your piece needs to be a reflection of your natural phenomenon, not be a

side bar you go on. Your mask needs to reflect that natural place; it is telling the story of your natural phenomenon without words.

Then, on the last day of the project Mrs. Stark hands students their process journal as they come in the room. She stands at the door and tells them:

So guys, what I need you to do is to open up the back of your process journal. I will come around and check your end of project written reflection. I need to see your writing to make sure everyone has it. Over break I will be assessing your project and these written pieces so be sure you have everything that you need and it's in order so I can find it and get it assessed for you. Everything needs to be in order. If it's not in order it's not going to be assessed. Your process journal is your evidence that you know and understand what you are doing which is why it is so important to keep your sketches and notes and that they are in order.

She suggests they go over the rubric before they write. It is in their journals on the back of their final written response paper. She reads through each level and what the qualifiers are to get that level score. She says:

So for your semester written response, flip over your rubric. As always include the answer in your response. Go back through your process journal and choose the answer to your question. You can write about anything we have done this semester including your mask. You can write about your process and what you might still like to add. When you are done writing put it in the back of your process journal. Questions to clarify or validate? Then you have five minutes.

The process journals are not the only type of assessment used. The description below further detail the assessment structure.

Formative informal feedback. Mrs. Starke never sits still. She is either gathering or retrieving supplies for students or going from table to table offering feedback on student progress. After giving whole group directions she frequently asks if there are “questions to clarify or validate.” She then gives specific direction to students at their tables. These are a few of the types of specific comments that Mrs. Starke describes as feedback, that I hear throughout the project:

“It looks like your paper strips are too wide and you are losing definition of your features. Use smaller strips.”

“Do you see where your mask is baggy like a bubble? It means there is not enough glue under there. That allows you to tell for yourself where you need to add more maché glue.”

“I can see that this is thin on the edges and the form is not strong enough because the strips are mostly going in the same direction. So, that tells you that you need to add more strips and to cross them.”

“You need to smooth the maché so it is like skin, not lumpy bumpy.”

“Your paper is not sticking so you will need to put glue under it before you smooth it down.”

Self and peer reflection. In addition to teacher comments and student self-reflection in the form of reviewing their process journals, Mrs. Starke also creates opportunities for students to share peer critiques. Typically, after students have worked a

while she says to everyone, “Take a moment to reflect and evaluate yourself so far.”

Later in the day she adds, “Okay, everyone, let’s put your masks down on your table and let’s do a walk-about to see what others are doing.” The students set their masks down and walk around to other tables. She reminds them to “Take a look. Share.” Other times students do a “pair-share” in the lesson to offer each other advice and feedback. This feedback is typically a comment saying that they “like” the work. Mrs. Starke does not model or give guidance as to the type of feedback that should be shared.

Summative assessment. Mrs. Starke says that she “almost always will do rubrics for units and projects to determine their level or score, even for their process journals at the end of each quarter” (see Appendix S: Process Journal Rubric). She uses IB MYP level rubrics which are summative “because it is how we get their grades.” Students are graded according the four IB MYP visual arts criteria of A: Knowledge and Understanding, B: Developing Skills, C: Creative Thinking, D: Respond. While the criteria are established by IB MYP, Mrs. Starke determines the qualifiers for what students should do to meet each level. These are specific for each project (see Appendix T: Mask and Myth Rubric). Mrs. Starke explains:

I don’t average the grades from their projects anymore. Now each assignment is graded in each criterion separately so for Critical Thinking they might be at a 7-8 but for Knowledge and Understanding they might be at a 3-4. So it’s no longer about the finished product but about where they are at in that [criterion]. It’s more about the process and how they are growing in each [criterion].

Grade structures. Grades are given every quarter and there are usually three or four projects depending on the size of the project. She tells me that although grades are given at the end of the term, “I assess at the end of every task and the end of the unit.” She explains further:

One thing we are moving away from is the ABC thing. We grade on the MYP grading criteria and instead of getting a grade they get assessed to show them what level they are in art. One thing that I am really stressing is that a C, which is a 3-4 is not a bad thing – it just shows me that you have an adequate understanding of what we are doing. It’s the same thing with a B or a 5-6. Kids will say, “I did really bad and I’m like, well, what level did you get and they say a 5-6 and I say, “well then, that’s good; that’s not a bad thing. And even the limited level which would translate to a D is not a bad thing. It’s just that you don’t get it. So what do we need to do to get you to get it? So my assessment, I really like it because even a child who doesn’t have very good craftsmanship can still get a B, or be at the 5-6 level, if he understands the assignment. It’s a whole change in thinking. It’s new this year and so kids are still trying to understand it.

How Educator Effectiveness affects this structure. I ask Mrs. Starke if she has changed how she teaches and assesses since Educator Effectiveness has become a dominant concern. She has kindly shared with me the work she is doing in creating a student learning outcome (SLO) (Marion, et al., 2012; CDE, 2014b) to show the growth of her seventh grade students. She was also a member of the Pine Valley School District art teacher team that created a common summative rubric to measure how students work

through the creative process, the same rubric that Mrs. Radcliffe uses in her high school class. More of how Mrs. Starke uses the SLO and the creative process rubric will be discussed in the evaluative dimension, *Quality Works of Art*, later in this study. Although she has been an active part of creating this rubric assessment that helps meet requirements of Educator Effectiveness, she says:

I have not changed the way I teach or assess since Educator Effectiveness came out. I use MYP. I do what I have to do for the district but it doesn't change how I assess in the classroom. And overall, I am not that worried because I am retiring soon, in 5 years.

The curricular dimension: Years on which to build. While the structural dimension details how curriculum is presented and taught in daily lessons, the curricular dimension describes how and why the curriculum is chosen. In Mrs. Starke's classroom, assessment is built into the curriculum and documented as students work through the stages of the project. It is recorded in an organized fashion in the process journals.

No standardized curriculum. There is no standardized curriculum for art in Pine Valley School District. The IB program, though more specific for other content areas, allows visual arts freedom to create their own curriculum to meet the MYP criteria. Mrs. Starke says:

I don't have a set curriculum which is good and bad. Not having a set curriculum just makes it a little harder because I don't have the same lessons every year.

Some units I might do a year or two then I'll put them on the back burner and do something different. And then I'll forget about it and then I'll remember and say,

‘Oh, that was a good one, let’s pull that one back out and do that.’ And with changes with education that means changes in your unit and in the assessment and everything else. I don’t laminate my notes so it feels like I’m working harder now than I was 25 years ago. So, it’s good and bad. What’s good is that it is never boring; there is always something new, something different.

So many years on which to build. I ask where she gets her ideas for projects and she tells me they have been gathered over the years or sometimes are ideas from seeing art shows or visiting museums and galleries. She explains:

After so many years I build on it. The first quarter is drawing and sketching skills to build them up for the next things to come. A lot of what I do is based on interdisciplinary things, what other departments are doing but a lot of it is things that I think would be interesting. I have a lot of freedom.

The pedagogical dimension: Teacher directed steps. Mrs. Starke’s pedagogical beliefs are evident throughout the decisions she makes including what lessons to teach and how to teach them, what she chooses to assess, and what she does with the results of that assessment. In many ways, her stated intentions of students being creative, critical thinkers and observation of pedagogical interactions with students seem to conflict.

In terms of pedagogy Mrs. Starke reiterates that:

The IB philosophy plays perfectly into my philosophy. IB really stresses creative thinking so it really forces the kids to think. They can’t just sit down and do something. They have to think about it and plan and assess what they are doing. They have to tweak it so that it fits the assignment but they get to put their

creative touches on it. It allows them the opportunity to think creatively and I really like that.

I ask how creative thinking is evidenced in her art class. She answers:

For one, it is assessed. In their process journals, which are like a sketchbook, I can see their plans, their sketching, and their thinking. They are supposed to write and journal along with it. So, you can identify what the kids are doing and what they are thinking and if they are struggling with what we are talking about. My assessment is all based on MYP and it focuses heavily on creative thinking.

Push yourself. Mrs. Starke frequently encourages students to go further than their first ideas. Early in the project students are finishing their prototype masks but Mrs. Starke tells them she wants them to be creative. In actuality what is happening is that students believe they are finished before she wants them to be. She tells the group:

This is your time to challenge yourself to push your creativity. You need to have a finished prototype. We still have twenty minutes so push yourself. Eighty percent of you do not have a finished prototype with the required eyes, nose, and mouth. You can also add other details. This is your chance to challenge yourself and refine your design before we move on to the final. Push yourself and keep adding to it. Add more detail.

Expectations. Mrs. Starke gives very specific steps for the project. There are direct expectations for planning, for creating prototypes, and for the construction of the mask. She has a vision of the masks in mind. From her years of experience she is aware of what pitfalls might occur and she directs students to a guided outcome. She says:

Your mask must have a profile. For ears and things that are thin, cut them out and tape it on. If you are doing something like horns, add newspaper to the cardboard and make it thicker then tape it on and maché over it. By the end of today you should have all of your features taped on and machéd over. Next time you will add color.

A student asks, “When will we paint them?” The teacher answers, “We are not going to paint; you will add color with paper and tissue.” I notice that the examples have paint on them and I quietly ask Mrs. Starke if they will eventually add paint. She whispers to me that they will but that she doesn’t “want them to know that now or they will all skip to that step.” She tells me she prefers the look of the layered tissue.

The evaluative dimension: Quality works of art. This dimension details value judgments as they become apparent in the art room at Erikson Middle School. Evidence of this dimension is seen in terms of choices for curriculum and assessment, opinions on the level importance placed on grades, and in how Mrs. Starke and the other art teachers in her district are evaluated in terms of their effectiveness as educators.

I ask Mrs. Starke if she believes grading is the same as assessment. She answers with a resounding, “No.” She goes on to explain:

Assessment is not the same as grading. Grading is all about the final grade – you can call it summative – ‘we did that assignment, you get a grade, then you are done.’ I don’t say grading, I say assessing. Because assessment is ongoing in the way I am doing it. It is ongoing. My scores from the beginning of the year still factor into this semester and not in the sense of an average. For instance, if we did

four assignments and the kid got a 2,3,3,7 I look for the dominant number not the average. So where they are at with that [criterion] would be a 3 because they got two 3's. If they got another 7 then that would bump them up and that 2 wouldn't even factor in. I would look for the 3's and the 7's and go for the trend not for the average. That's how I get their scores.

She goes on to say that it's not necessarily a "specific math term":

...it's my judgement. And I tell the students, you shouldn't be getting 7/8s in the beginning. If you're getting 7/8 in the beginning then I am not making this hard enough for you. There will be no progress. And don't worry if you get a 2, you can look at the rubric and decide what you need to do next time to get to the next level. It's not a bad thing. It's a good thing. Taking responsibility of your learning and what you need to do to get to the next level is a good thing.

Reputation. Mrs. Starke speaks passionately about art assessment. She says:

If we are going to assess it should be meaningful and based on criteria. I have a reputation that I don't give As and that's not true. But in some other art classes if you do anything you get an A. But when I write a rubric to get a 3-4 you need to understand what I am asking you to do and do it; it is basic.

So for instance, we just finished an oil pastel piece and I wanted to them to do a person in a box and have a border, and I wanted them kind of stylized. So if you did that, you got a 3-4. If you did that plus your border was creative and you took it to the next level by maybe, adding a few highlights and shadows then you move to a 5-6. To get a 7-8 you still have all of that but you've layered colors,

you've created textures, and you have well done highlights and shadows. You know, there is personal intent and creativity in your process journal as well as in your painting. That's how I lay it out. If you do everything you are supposed to do you are at a 3-4.

I ask if assessment in this way could be perceived as inhibiting student creativity or expression to create the art as they see it. She quickly replies:

Oh, I hope not. No. No, it's not; because a 7-8 is about being beyond. It means you have done what I asked you to do and you have taken it to the next level. You have to do these things and then you can be creative with it.

Evidence of student growth. As stated in SB-191, the Educator Effectiveness Bill, fifty percent of a teacher's evaluation is based on performance standards and fifty percent is based on showing student growth. The Pine Valley School District uses a stratified approach in how they choose measures that will be used to determine student growth for teacher evaluations. If a teacher teaches a content that has a state standardized test associated with it then that is what the district uses to seek evidence of growth, if not then the district will use what it has available in terms of district-wide assessments to see if there is adequate growth.

For the art teachers, that district wide assessment is the creativity rubric (see Appendix C: Visual Arts Standards Secondary Grading Rubric). Pine Valley School District had its teachers begin using this rubric two years ago as a pre-and post-assessment over a set amount of time. The district took all of the art teacher reported data from this rubric assessment and normed it so that a score was found that determines

adequate growth. Because PVSD uses data two years prior to a current school year, the teacher is able to know their growth score in August of the current school year. If there is evidence of growth, the teacher continues using the creativity rubric as a pre- and post-assessment and reports those scores to the district. If, for whatever reason, the scores from the rubric do not show evidence of growth, the teacher will work with their principal to create a student learning objective (SLO) (Marion, et al., 2012; CDE, 2014b) goal and the results of this goal will be what will be used to show growth. This is where Mrs. Starke is this year. She turned in her creativity rubric scores and now is required to write an SLO (see Appendix U: Student Learning Objective). She tells me:

I don't know how effective the SLO will be to show growth. There is no pre-assessment just a final assessment; it's a snap shot of where students are and we are only following one group of kids so how does that show growth? But truthfully, if it doesn't show growth there is something wrong with the kid because you just have to grow when you learn.

She says her SLO was not based on particular data but it needed to be over a "six week window." She says she wrote the goal of 70% of her students achieving a level 5-6 on a Mandala project because, "I have done this same project last year for the creativity rubric so I am familiar with it. I don't know if I need to compare last year's data with this year's data. But I have pictures of last year's products and this year's product and even pictures in process." She goes on to say about her SLO and evidence of student growth, "I want this to be authentic. I do not lie. That's one of the things I hear other subject teachers say and some electives, that we can make it what we want, but not me." Mrs.

Starke tells me she doesn't want to seem negative but she is "just not sure how it will all pan out." She reiterates that she is not worried because of her retirement timeframe - in five years.

Personal beliefs about evidence of growth. I ask Mrs. Starke what she believes would be a true measure of showing growth in the visual arts. She tells me:

Developing skills. I would hope that their skills will be better at the end. They should have a better vocabulary understanding, use of critical thinking, and ability to make decisions. My goal is that they can articulate and make creative decisions even outside of art but I would hope they will have matured and grown from the beginning of the year.

I ask how students could evidence that. She says:

I think just seeing it. One thing is that in their process journal they will do a drawing on their cover page and to look at that from the beginning of the year and to look at what they are capable of by the end of the year that is always pretty obvious. But I think even intellectually that they will be able to make better decisions than maybe what they did before and that is growth too.

Benefits and limitations of Educator Effectiveness. I ask if she believes there are benefits to Educator Effectiveness and she says:

Yes, because it helps me set a personal professional goal and I pay attention to that. I think it is good for people to be aware of what they are doing and what they need to change and I don't think anybody is perfect.

She also says that she appreciates “the accountability pieces.” She goes on to explain how in the past assessing art could be, “a bit nebulous and could be biased like ‘oh I like that piece, A.’ I think now it is more genuine and a lot less biased because we need to assess based on criteria and I have specific criteria.”

I ask if she believes there are limitations. She says, “It’s time consuming writing the SLO and filing out the evaluation piece is quiet time consuming.” She sympathizes with principals who now have to evaluate every teacher every year. She adds:

I think teachers work way too hard and to add this Educator Effectiveness to it is a lot and it adds stress. But like I say, I’m not stressed. Some of the new teachers are very concerned because it is a big deal. But we’ll see how big of a deal it ends up being.

She has seen many educational reform initiatives come and go during her time.

That which is given value. Elliot Eisner states that we evaluate (2002a) what we believe is valuable. I use Eisner’s definition of evaluation being a determination of the effectiveness a program or process as opposed to assessment which is about an individual’s growth. Mrs. Starke uses the term assessment to me when she determines where students are on their project rubric which determines their current level.

She is proud of the artwork her students produce and is able to show me many strikingly beautiful works done throughout the years, many that have won awards at district and state-wide shows. I believe her evaluation of her own program involves the quantity of and production of these quality works of art.

Quality works of art. Mrs. Starke enters several student projects in the prestigious Scholastic Art Contest each year and usually has more than one accepted into the show. She goes through a drawer made for flat paper storage and removes several works of art. She says excitedly, “This year I’ve got some really good ones!” She shows me a work she will be entering, it is an eye-catching piece, a print composed of varying rectangular shapes in shades of gray and green reminiscent of a topographical map. I compliment it and ask about the artist’s intent. Mrs. Starke says, “Yes, I got the idea for this project when I was looking down out of a plane.”

She sets it down then walks over to a student who is putting finishing touches on her mask and says, “Ashely, I’m going to enter your Pound Puppy art in a competition. Take this form home and get it signed by your parents.” She hands the girl a paper that has been highlighted in the areas that need a signature.

A boy at the next table asks, “Is mine in there?”

While still looking at Ashley but most likely in answer to the question she replies, “I can only pick, like, twelve from all of my students.” Then to Ashley, “After they sign it, bring it back to me. I need it by the 11th.”

The boy who asked about his work now brings his mask up to Mrs. Starke and holds it out for inspection. She says, “I’m loving it. The only thing I would do is add more layers of white to make this look cleaner. I like it.” She then walks by him to the center of the room and says, “Okay, guys you need to be working.” She stops by a table and points to a girl’s mask and says, “Just layer more tissue, it will add another dimension.”

The girl responds with, “But we ran out of blue.”

“Well, then layer black tissue. It will look really cool. It will give it another dimension.” She turns back to the room, “Guys, it is not time to clean. Go back to your seats and keep working.” She walks to a girl working on a mask and says, “See how it is showing up more clearly now, where is your white tissue?” The girl hands her white tissue and Mrs. Starke demonstrates how she wants it layered onto the girl’s mask then gives it back to her. The girl looks at it and points out to the boy next to her that the tissue has mixed with red paper and is turning pink. Mrs. Starke hears this and says, “It’s fine, Zia, it adds dimension.” The girl whispers to the boy, “I don’t want *dimension*.” If Mrs. Starke hears this she doesn’t let on.

She walks back to her desk and looks through the work she will be sending to the art show. She is clearly happy with the results and proud of the work. She puts them safely back in the drawer then looks out at the room and says, “Guys, if you are done just sit at your table. There is no need to be walking around creating havoc. If you don’t want a no-talk I suggest you quiet down.”

The aesthetic dimension: How will you solve that problem? I analyze the aesthetic learning experiences in Mr. Starke’s art room using themes identified by Uhrmacher in his work with teachers and teaching artists: Connections, Risk Taking, Imagination, Sensory Experiences, Perceptivity, and Active Engagement. I find that the only examples are negative and involving the senses.

Eisner states in his book *The Arts and the Creation of the Mind* (2002a) that if the senses are engaged there is a greater chance for a heightened element of learning. Unlike

most of the art classrooms in this study there is never music playing either during creation or clean up. However, visual elements are used widely and Mrs. Starke provides multiple visual examples in the form of teacher made work and past student projects as well as slides of images of master works. There are books to reference with images that might provide inspiration and Mrs. Starke looks up particular requests for images on her computer for students one by one so that they can have a visual reference of their choice. The art materials themselves provide sensory experiences, in particular the maché paste. Although in this instance, it is not always a positive experience. The following details an example of this occurring in the middle of the *Myth and Mask* project.

Mrs. Starke calls the students back to the sink area to get a bowl of paper maché paste that she has mixed for them while other students are blowing up balloons to use as form for the base of their paper maché mask. She tells the class, “I’m going to give you a choice. I will let you pick a partner to work with. The thing is you’ve got to work, don’t let me be sorry.” A student looks warily at the bowl of paste then asks, “Can I have gloves?”

“No,” Mrs. Starke replies, “I can’t hand out gloves to everyone. If you have a medical condition I am happy to work with you, otherwise it won’t hurt you.”

He goes back to his seat and the class begins dipping strips of newspaper into the bowls of paste and covering their balloon in the manner in which they have been directed. Mrs. Starke goes to each table to check on student progress. She stops at the table of the boy who asked for gloves. He is sitting, looking forlornly at his partner applying maché to their balloon. Mrs. Starke says, “Jeff, you need to participate. You can tear strips or

hold the balloon if you don't want to apply the maché. You'll need to figure out something because this whole project is maché."

He looks up at her, "But I don't like it. I don't like how it feels."

"Okay, how will you solve your problem?"

A girl at the next table says quietly to him as the teacher walks away, "Can't you just bring a doctor's note?"

"No, I don't have a doctor. My mom says it's expensive."

"So what will you do?"

"I know. I'll bring some thick rubber gloves from home. That might work."



Figure 20: Examples of Myth and Mask projects.

Other perspectives on art and arts assessment. While Mrs. Starke's principal agreed to this study and gave written consent for me to observe and interview Mrs. Starke in her classroom, he declined to be interviewed. However, there were parents willing to discuss the art program, especially as it relates to assessment. This section is more detailed in Mrs. Starke's vignette because as I did not interview students for this research,

the parent's point of view helps establish the received curriculum as opposed to the stated intentions. While the parent point of view in the other vignettes corroborated the teacher intentions, this instance stands in sharp contrast.

Angela Eisler is a parent of a son at Erikson Middle School. She has an older student who is now in high school but that also went to Erikson. She was recommended to me by Mrs. Starke as an option of a parent who would be knowledgeable about the program and would be willing to talk about art assessment. I ask about her views of visual art education and she says, "It's very interesting." Before realizing that her son is a spatial visual learner "to the extreme" she didn't give it much thought. Both of her kids have always been artistic and creative but she thought everybody learns in mostly the same way, "the way they teach in school." She takes a sip of coffee, then sets the cup down and looks at me as if appraising. She then says slowly:

But then there is this other aspect and I have to tell you the truth. So many kids I know have just loved art, then they took art with Mrs. Starke and they have never done it again. It kills me. He used to love art so much.

She tells me that her son says Mrs. Starke yells at the class to be quiet all the time and it is so negative. He feels like he can't be successful so he doesn't want to take art anymore.

I ask why she thinks that is. She says:

I think that they want to enjoy it and I think this relates to how she assesses. So, let me give you an example. My child, who is an extremely visual child - art is his thing. It is what he does at home in his spare time. But he has never gotten an A in that class. It makes him want to stop.

So I asked him how he thinks we should grade art and he said, ‘I would grade about if people were understanding the concepts of what makes good art and not necessarily what it looks like on paper. And I would grade effort.’ Effort is a big one for him.

I ask if she believes assessment could be used to encourage or discouraged. She answers:

I think it *is* used that way, yes. I don’t think it should be, but it is. Having my older child who went through school and she was the teacher’s pet, she gets all the awards because she is an outgoing, lovely, smart, neat kid who does the work and gets the grades and those kids are very much encouraged in their education. She did well in art class.

My other child who is introverted and shy and is not great at making eye contact and struggles not because he is not smart - he is putting so much effort into his work, especially art, more than my other child ever did, but then he is not rewarded and usually gets in trouble because it isn’t good enough. I know he knows the information but why does he have to express it in the exact way that she wants it – why can’t he present art in his way and it be accepted.

I ask if there is anything she would change about how her child is assessed in art.

She says she doesn’t know how the art teacher grades. “It is not something shared with parents.” She says she wishes the teacher would give feedback “like in the middle of a lesson” to give students guidance on how they can make it better. If she is not, why not?

She goes on:

I think some of those along the way check-ins would be a great part of the process. Because then you could change things as opposed to just not knowing you are at a certain point and then at the end you get a bad grade. Maybe it should be talking to them – that is really what assessment should be. You should check in along the way and help them so that when you test it for what you want, you get what you are looking for.

She pauses and looks directly at me before she continues, “Unless what you are looking for is for them to fail.”

Summary of assessments used. Mrs. Starke uses the format of MYP formative and summative assessments described in detail and in context in the preceding interviews and observational vignettes and documented succinctly in the table below. She also adds quick formative group assessments. While she does use the MYP criteria on rubrics, she decides qualifiers within those criteria based on her expectations for a final product.

Table 9: Summary of Assessments used by Mrs. Starke.

Mrs. Patti Starke Erikson Middle School					
Type of Assessment	Formative	Summative	Both Formative and Summative	How the assessment was used	Graded?
Artist Statement/ Reflections		X		Self-reflection and description of work of art, process and product in journals	Y
Process Journals (a type of portfolio and sketchbook)			X	Steps involved in creating a work of art	Y
Short Answer/ Constructed Response	X			Taking notes from lecture, explaining project process	Y

Project Specific Criteria under MYP Criteria			X	As a way to determine a finished product, skills and techniques, can also be used for Educator Effectiveness to show growth in an SLO	Y
Creative Process Rubrics		X		For Educator Effectiveness to show growth	N
Self-Assessment	X			Process and consideration of where they fall on the project rubric	N
Informal Observation, Questioning, Feedback, and Conversation	X			Help in process when asked by a student or if something is being done incorrectly	N
Thumbs up, group answer out, or other informal checks	X			To gather student agreement or to see if the majority understands a direction	N
Peer Critiques/ Pair Share/ Gallery Walks	X			To see what others are doing, offer peer advice and opinions on project in process	N

While there are several formative assessments used, Mrs. Starke never actually gives the students feedback as to where they are formatively on the assessment rubric that will determine their level or score. She does check in with them individually to give them advice and offer suggestions for a specified visual outcome, make sure they understand the steps of the intended process, or to give redirection or approval. She also allows plenty of time for students to self-assess where they think they are and for students to speak to each other in peer critiques, however, she never provides interim input for students to understand where she, as the final assessor, believes that they are.

Final thoughts: Build around the legacy. Mrs. Starke was given the descriptions of observations and interviews and did not respond with comments. She is an important

contributor to this research because of the many years of experience that she brings to this data. She is the most veteran teacher in this study and represents the way art has been taught and assessed by a large population of teachers (Bastos & Zimmerman, 2011; Gude, 2007, 2010, 2013) over the past 25 years. She has a traditional, teacher-directed, “school art” style classroom (Efland, 1976; Anderson & Millbrandt, 1998; Douglas & Jaquith, 2009; Hathaway, 2013). There are clear differences between her beliefs and those of some of the newer teachers in this study. It is important that her contribution, and the contribution of art teachers like her, is documented in terms of how their philosophy of art education and the manner in which they assess has been a foundational element to current and future art educational practices. The future of art education will need to build around the legacy of teachers like Mrs. Starke. It is important that as the field of art education is beginning to codify new ways to assess the visual arts in the age of educational accountability that the ramification of the effects of art assessments on students be closely considered.

Chapter Five: Evaluation, Themes, and Implications

Like the teacher and the artist, the researcher wrestles with potentiality, makes judicious use of opportunity and feasibility, and directs attention to possibility. This can be a messy business, especially if the task is to not only reveal what is there, but to nudge aside what shouldn't be. (Sullivan, 2002, p. 196)

Overview of the Study

This study provides detailed information about art assessment from the perspective of art teachers in public schools along Colorado's Front Range and plains in the current climate of educational reform centered on Educator Effectiveness (CDE, 2015a) and accountability. Teacher evaluations in Colorado, and in other parts of the United States, are based partly on showing evidence of student growth (Aguilar & Richerme, 2014) through multiple measures of assessment. It is important, perhaps now more than ever (Clark, 2002), to recognize ways that practicing teachers are assessing student learning.

Chapter One provided rationale why this study of the current practices of art assessment in classrooms is timely and details related current educational reform. Chapter Two explored the landscape of the literature surrounding assessment and evaluation of the arts and studies that call for further research into the realm of arts assessment. Chapter Three explained the research method of educational connoisseurship and criticism which allows the voice of the practitioner to be heard through thick description (Geertz, 1983) and detailed interview responses. Chapter Four provided extensive description and

interpretation of six art classrooms in Colorado, from the introduction of a project throughout the formative assessment and working time until the completion and final assessment of a product. These observations along with teacher interviews, both formal and informal, used Eisner's ecology of schools (2002a) and CRISPA (Uhrmacher, Moroye, & Conrad, 2015) as a framework and guide. The assessment constructs identified in Chapter 3 were used as an analytical framework to interpret the assessments teachers used. Chapter Five provides further interpretation and identification of themes along with evaluation in the form of educational criticism and disclosure (Eisner 1998, 2002a; Orr, 2010; Gottlieb, 2013).

Response to the Research Questions

In Chapter Four I described and interpreted what was observed interspersed with data from interviews from the perspective of one in the art room. Below I analyze that information in response to each of the research questions. The first question identifies what types of assessments teachers used along with the unique ways in which they used them. The second question reiterates the art teachers' visions of and philosophy of art education and whether what was identified as their intentions were in fact observed in the operational aspects of the class. The third question answers how educational accountability reform is perceived in the teaching and assessment practice of these teachers. The final question details the significance of these findings to the field.

1. What are acknowledged experts in this field of visual arts education doing to assess their students' learning?

There were twelve overall types of assessment used by the teachers in this study. Six of those: informal observation with some type of teacher/student conversation; sketches or other representation of the planning and process used; informal checks for understanding such as questioning with the purposes of ascertaining students' comprehension of the directions or concepts being presented; student self-assessment; peer critiques and feedback; and artist statements or reflections about their work, were used by all of the teachers in this study, although for different purposes and in different ways. Five teachers used a rubric to assess students' progress through the creative process. Five of the teachers assessed for criteria in the form of a checklist or a rubric that was specific to the project being completed. Four used portfolios of student work in either physical form or a digital, online version. Three teachers used short answer, constructed response questions as a way to assess. Three teachers used a bundled measure test consisting of short answer, multiple choice, true/false, and a scripted creative response. Two of these teachers used this type of test because it was mandated by their respective districts, one teacher was optimistic about its purpose as a valid assessment and the other teacher was not. The third teacher using this type of test did so on a whim, and most likely because she knew she was in a study about assessment; she had never used this type of assessment in her art classes previously. Finally, even though several teachers mentioned it would be an ideal type of assessment to validly assess what

students know and are able to do, only two teachers used formal teacher/student interviews as an assessment of learning in the arts.

The following table is a summary of the assessments used by the teachers in this research study in order of frequency. After the table, there is detailed discussion of the assessments and how they were used by each of the teachers.

Table 10: Summary of Assessments used Listed by Frequency

All Types of Assessment	Teacher's Initials						What was assessed/how used?			
	A	R	O	L	E	A		Q	Z	H
Informal Observation/ Questioning/ Directives/ Comments/ Conversation/ Feedback	X	X	X	X	X	X	X	<ul style="list-style-type: none"> Teacher Knowledge of Student Studio/Artistic Behavior Learning Goals/Success Criteria Artistic/Creative Process Teacher use to Evaluate their Practice 		
Process Pages/ Process Journals/ Sketches/ Sketchbooks/ Student Films	X	X	X	X	X	X	X	<ul style="list-style-type: none"> Artistic/Creative Process Planning Required Steps Pre and Post Assessment 		
Informal Checks for Understanding/ Group Questioning	X	X	X	X	X	X	X	<ul style="list-style-type: none"> Understanding of Directions or Concepts Pre and Post Assessment 		
Self-Assessment/ Formal and Informal	X	X	X	X	X	X	X	<ul style="list-style-type: none"> Learning Goals/Success Criteria Artistic/Creative Process 		
Artist Statement/ Reflection	X	X	X	X	X	X	X	<ul style="list-style-type: none"> Personal Connections Artistic/Creative Process Reflection of thinking Teacher use to Evaluate their Practice Growth for Ed. Effectiveness Pre and Post Assessment 		
Peer Critiques/ Formal and Informal with Comments or Feedback	X	X	X	X	X	X	X	<ul style="list-style-type: none"> Learning Goals/Success Criteria Artistic/Creative Process 		
Project Specific Criteria/ Checklists and/or Rubrics	X	X	X			X	X	<ul style="list-style-type: none"> Learning Goals/Success Criteria Visual Appeal of Artwork Skill/Technique 		

							<ul style="list-style-type: none"> • Growth for Ed. Effectiveness
Creative Process Rubrics	X	X		X	X	X	<ul style="list-style-type: none"> • Growth for Ed. Effectiveness • Artistic/Creative Process
Portfolios – Physical and/or Digital	X		X	X		X	<ul style="list-style-type: none"> • Learning Goals/Success Criteria • Self-Expression • Artistic/Creative Process
Short Answer/ Constructed Response	X	X				X	<ul style="list-style-type: none"> • Knowledge of Art Facts • Personal Connections • Teacher use to Evaluate their Practice
Bundled Measure Test (short answer, multiple choice, T/F, scripted creative product)			X	X		X	<ul style="list-style-type: none"> • Growth for Ed. Effectiveness • Knowledge of Art Facts and Skills • Teacher use to Evaluate their Practice
Formal Conferences/ Interviews with Teacher Feedback	X					X	<ul style="list-style-type: none"> • Learning Goals/Success Criteria • Teacher knowledge of student

Informal observation, questioning, directives, comments, conversation, and feedback. The literature around arts assessment acknowledges observation of students and their work (Burton, 2001; Clark, 2002) as the most common type of art assessment used by art teachers. These types of informal, daily assessments were also found to be used most frequently and by all of the teachers in this study. Each teacher stated that they used “observation and feedback” along with “questioning” to assess their students’ learning. It is important to note in what ways each of these assessments were used. I have added “directives, comments, and conversation” to this category to explain the way I interpret and evaluate what actually occurred in teacher interactions with their students.

The definition of the term “feedback” is an important distinction. While each teacher described the use of feedback as form of assessment, it was used in different

ways. Wiggins and McTighe (2005) define feedback as being specific to desired results, saying it should be “frequent, timely, helpful, and nonintrusive” (p. 271). Wiggins further clarifies that praise (2010) or an evaluative comment is not feedback. Feedback should empower the students be able to make decisions or adjustments (Wiliam, 2012) relative to the end goal. Not every teacher used feedback in this manner.

Mrs. Quigley and Mr. Huxley used specific feedback that focused on student learning (Lutz, 2014) and helped them to achieve (Wiggins, 2013) a specific goal. An example was when a student asked how to make a castle as he held pieces of cardboard and paper together. Mrs. Quigley asked him about his ideas and gave him tips. She did not tell him that she had in mind for the day’s work to be two dimensional and she did not tell him how the work should look. She did give him specific and timely advice and feedback (NAEA, 2009) to help him achieve the desired result. Mr. Huxley used specific feedback with a student experimenting with salt as an art medium. After allowing her to explore the possibilities, he noticed when she reached a point of frustration and suggested she try using a bit of glue and perhaps paint in her research of the material. She was then able to create her own solution and a way to use the unusual art supply. She had contextual and authentic (Beattie, 1997) guidance.

Other teachers kept their feedback purposely vague with the intention of allowing students to make their own decisions. Mrs. Loren avoided comments that denote a value judgement because she wanted her students to determine the quality of their own work. She told me that it would be so much easier to say, “nice job” but explained that type of comment stops student from going further. She preferred to answer, “I am not the artist,

what do you think?” She did not say this to dismiss the student, but remained in the conversation and helped with suggestions prompted by how the student answered.

Questions and specific comments were used by Mrs. Radcliffe to engage and motivate students “with the process as opposed to telling them to refocus.” An instance is when she saw a student covering a balloon with plaster strips over and over. Rather than admonish, she asked about his plans for the outcome, helped him determine a vision, and he began to move toward that end. However, Mrs. Starke and Ms. Ewing used the term feedback to describe their interactions with students when in fact they were leading students to specific teacher-directed outcomes. Ms. Ewing gave directives relative to the criteria of a final product such as telling a student not to color in the eye shapes with a pencil but to wait and do that with a marker as it would look better, or telling a student that he had to cut out his calavera and mount it to color paper even though he liked the white paper. She also gave frequent vague comments (Lutz, 2014) of praise such as “good job” and “nice” used to encourage students that were following the posted steps and directions to achieve the intended outcome of the art product as well as to praise their appropriate behavior.

Mrs. Starke called this type of assessment “check-ins, like where are you at, what do you need, what have you done so far, what do you need to do in the future.” These observations and comments were to make sure students’ actions fit the directions. An instance is when a student told her that he was done. She responded, “Let me see your sketch,” and she found something more for him to do as he walked away rolling his eyes. She then told the class, “Eighty percent of you do not have a finished prototype with the

required eyes, nose, and mouth. You can add other details, this is your chance to challenge yourself.” As opposed to feedback, this is actually her method of keeping students working at her pace rather than letting them move on to the next stage of the process or work at their own pace.

Lutz (2014) refers to this as use of conversation for revision or comment rather than feedback as assessment for student learning. Mrs. Starke’s feedback was typically evaluative such as, “Cool. That will be great,” or vague as when a student asked for help in making a nose. She answered, “Well, you just cut out a shape and edit it until you have the nose you want.” She then pointed to an example and said, “I like that one.” Or sometimes comments were dismissive such as, “It is just paper maché, it won’t hurt you” or “It’s fine. It will add dimension.”

Observation, questioning, and conversation were used to get to know students better and to help them make personal connections (Beattie, 1997) and create meaning in their art. Mrs. Radcliffe did this by asking a student what emotion he was trying to portray when he was adding nature elements to his work. This led to a discussion about a camping trip that gave her more knowledge about the boy, and the boy more ideas to connect to his artwork. Mrs. Quigley used this as she was asking a student about his work and it led to a discussion about a family trip to Hawaii. He incorporated related images into the art technique being introduced.

These same uses of assessment in the form of observation, questioning, and conversation helped teachers identify a need (CDE, 2014) for future instruction. This happened for Mrs. Loren as she looked through student work and noticed that even

though students could give her verbal definitions of the term *abstract*, they were not evidencing knowledge in their work. She decided to adjust her teaching strategies and bring in more visual examples of abstract work and began to use targeting questioning about student artistic choices. Mrs. Quigley said this type of assessment is a way to not only gauge student learning, but also to help her determine teaching strategies that best meet student needs. Mr. Huxley described this use of observational assessment as:

When you have 100% participation you know something is going right. When you have kids fighting the idea and saying, ‘I don’t want to do that’ the question becomes, what was not hitting? Did I say it wrong? Is it the wrong idea or the wrong timing?

Ms. Ewing said observing helps alert her to student “individual needs, whatever they may be” and it also helps her determine future instruction. She said, “I can look down at a child’s paper and see that they have no baseline yet and keep that in mind as something I need to teach.”

It was also used to assess an understanding of student creative process and thinking throughout the art making rather than just the appearance of the product. Observation of studio and artistic behaviors was closely linked to this use. The difference was when whether a teacher pointed out a cognitive habit such as when Mrs. Quigley alerted students to their use of the studio habit of mind *engaging and persisting* (Hetland, et al., 2013) in their making process, versus when Mrs. Loren pointed out that students were following appropriate behavioral responses such as using their time wisely. This use

of observation as assessment was also evident in how teachers used process pages, journals, and sketchbooks.

Process pages, process journals, sketches, sketchbooks. These types of assessment of student process were used by every teacher in this study. Some used sketchbooks or individual sketch pages. Mrs. Starke used a process journal which is a folder containing worksheets. Mr. Huxley used research or artists journals and videos of students working and narrating their thoughts in this same manner. Notably, each teacher focused on the process of creating the art as well as the final product and in each case, the process was considered in assessment. For some teachers this process was considered in the final assessment of the product in terms of artistic or creative behaviors. Other teachers kept a list of actions that were required either in moving through the creative process, teacher-directed process, or with the use of studio thinking habits (Hetland, et al., 2013).

Mrs. Loren, Mrs. Radcliffe, Mrs. Starke, and Ms. Ewing had students sketch out their ideas before beginning their final work. Mrs. Loren also used sketches as experiments telling students to, “Think – what happens if...? And discover things you might want to do on your final artwork; try things with that in mind.” Similarly Mrs. Radcliffe encouraged her students to have “as many sketches as possible, to experiment and imagine possibilities.” The planning happened sometimes in groups and other times remained individual. There were sketchbook assignments throughout the class term that demonstrated not only planning but also understanding of an introduced skill or concept.

Mrs. Radcliffe's students included process pages in their online digital portfolios as students took photographs of their work in stages throughout its completion. In addition to the photos, students wrote explanations detailing their thoughts. She told her students that their portfolio should be predominantly about "explaining your process – what worked, what didn't work. If you have them, also include images of your final product, but be sure to include images of your process." This statement makes clear that student learning through the process is more important than the final product.

Likewise, Mrs. Quigley's main focus of arts assessment was on her students' process and progress through the studio habits. She observed this in projects for younger students and in sketchbooks kept by older students. She said, "I assess their artistic behavior" and by this she does not mean following directions as Ms. Ewing and at times Mrs. Loren used the term, but rather their cognitive process in creating art. Mr. Huxley did essentially the same with his students' research journals. However, in addition to the journals he kept a digital video record of students working and narrating their thoughts called Project Head Cam. He asked students to, "...speak about what they are seeing through their own process. And beyond that it [is] a way for me to be in their heads." He hopes this could eventually be a type of pre and post assessment of students' success with the creative process.

Ms. Ewing used "guided drawings" where she led students in steps that she knew would result in a desired outcome. She directed students by saying, "Everyone draw something like this" then drew a simple shape that students followed. Later in the process students referenced this sketch and eventually did add experimental designs, but within

the required basic drawing. Mrs. Starke used process journals as a way to record required steps. While the other teachers gave students blank pages to begin their planning, Mrs. Starke's journals are pre-printed worksheets (see Appendix R) with specific sizes and numbers of required sketches as well as areas for notes from PowerPoint presentations. She described use of the process journal as a part of IB MYP visual art procedure, "practice, practice, practice, make, then formative, formative, formative assessment." She had students go back to the journals every few days because, "a lot of times artist get busy with what they are working on and lose focus." She told students the purpose is to show "evidence that you know and understand what you are doing which is why it is so important to keep your sketches and notes and that they are in order." This use of sketches as assessment was more about following directions (Stake et al., 1991; Lutz, 2014) than assessing the students' use of the creative process.

Informal checks for understanding, group questioning. Every teacher used this type of informal formative assessment in some manner. One way was as a pre-assessment to guide the teacher in how much or what types of information should be shared in terms of gauging student background understanding of a concept being introduced. This type of questioning was also used for post-assessment to see if student understanding changed from the beginning to the end of a lesson. Several teachers used group conversation and questioning to introduce and assess students' usage and understanding of academic vocabulary (Beattie, 1997; NAEA 2009). Mrs. Quigley used this type of check for understanding as a means of integrating language arts and mathematics academic vocabulary (CDE, 2014) with what students were creating in art class. Some teachers

questioned in a way that encouraged expected answers and memorized results (Wilson, 1992), while others used open-ended questions (Beattie, 1997; Stewart 2005, 2009) that allowed students to explore possibilities. Finally, some teachers used these informal checks to determine if students had completed the expected or desired steps (Efland, 1976; Stake et al., 1991) of the process and if they were ready to move forward with the rest of the class.

Student self-assessment both formal and informal. All of the teachers used some variety of self-assessment in their teaching. Each teacher had a formal or prescribed format for this assessment that fit the needs of their classroom. Several teachers also had students informally self-assess either through questioning or through personal reflection. This category of assessment overlapped occasionally with artist statements.

The manner in which Mrs. Radcliffe used self-assessment of her students aligned with and was included in artist statements, use of the creative process rubrics, the final short answer/constructed evaluation response, and formal conferences and interviews. As Mr. Huxley circulated around the room and spoke with students he frequently asked, “What do you think your goal should be for tomorrow?” or “Should you make that a goal for you?” This helped to give students ownership of their own learning. Additionally, students self-assessed using a student created project rubric that also focused on the process used to create the work of art. Students applied the results of this assessment to their work and added any needed revision. They also frequently shared their self-assessment relative to this rubric with peers and with Mr. Huxley to gather feedback. This type of self-assessment overlapped with project rubrics, creative process rubrics, peer

critiques, and formal interviews/conferences. This overlapping of assessment measures was similar to Mrs. Radcliffe's.

Olivia Loren used self-assessment of student creative process as a part of the summative project assessment for her upper elementary age students. These short answer constructed response questions were not graded individually but rather considered holistically along with observation of the student's exhibited artistic behavior and effort. The purpose of the self-assessment was for students to share learning and personal connections to their art work. Lilly Ewing stated that student self-assessment is a powerful and valid assessment tool. She said, "Self-assessment is so important. They take great ownership..." Anne Quigley used informal self-assessment with her students by asking them about their process. An example was when she observed one of her students working and she said, "I can see how you are really stretching and exploring your idea. You've added a lot of detail since yesterday." The student looked at her own work appraisingly and then said, "Yes, I have. Thanks." She used more formal self-assessment with her upper elementary students such as what she calls "apprentice to master" cards (see Appendix N) that document student self-assessment of their growth and progress using the studio habits throughout the year.

Patti Starke had students self-assess in their process journals in the space provided. She often stopped the class and say, "Take a moment to reflect and evaluate yourself so far." Students were given the evaluative rubric at the beginning of the project. She wanted students to look at the rubric and determine for themselves where they believed they are relative to the rubric. She stated a belief that she was giving students

time to revise their work and make it better. She, however, did not give them equivalent feedback. Students never knew how she would interpret their work on the rubric until the grade was given. Students also frequently asked Mrs. Starke if they could be done or if their project was “good” which indicated they were unable to effectively self-assess or determine the answer to those questions for themselves. While I did not see a student discuss their self-assessment relative to the grading rubric with Mrs. Starke, she did check their process journals to see that the required self-assessment area had been completed. This indicates the focus is not on student learning, but task completion.

Artist statements and/or reflections. Every teacher in this study used some form of an artist statement or student reflection, however each teacher had a different approach. Mrs. Loren and Ms. Ewing used the term interchangeably with student self-assessments and their descriptions of their use of artist statements are the same. Mrs. Starke’s use of artist statements was very similar to her use of student self-assessment that is found in student process journals. She did not use the term artist statement. However, in addition to the student self-assessments she also has her students do a “semester written response” in their process journals which served a purpose similar to how other teachers use artist statements. These responses were answers to specific questions and written on preprinted lines on the back of the project grading rubric. Mrs. Quigley’s use of the term artist statements was the same as her portfolio cover letters that she sends home with student artwork at the end of the week.

Anita Radcliffe’s students write an artist statement at the end of every project that details the artist’s intention and described the process involved in the work’s creation.

There was not a specific format but there was a list of criteria needed in the statement. This statement was posted in the student's online portfolio along with images of the final art work. Similarly, Mr. Huxley had students write artist statements after the project. There is not a set criteria for the statements other than as a space for students to say what they want about their work and their process. There are pointed links to literacy and Mr. Huxley has chosen student artist statements from early work to compare to work later in the year as one measure of showing student growth for Educator Effectiveness. In addition to being language arts integrated skill, these statements also serve as a type of didactic panel exemplifying the mind of the artist. All of the teachers verbalized that they placed a great deal of importance on this form of assessment and reflection as being a large part of the process of creation.

Peer critiques both formal and informal with comments or feedback. Every teacher also used some variety of peer critique. Some had a specific format and others encouraged students to talk with neighbors, table or shoulder partners, or with other groups. This type of assessment was used to assess learning goals and success criteria presented as well as to motivate and provide feedback on students' creative process.

Mrs. Radcliffe frequently had students collaborate. In one instance a girl was having trouble deciding what to do with her project. In response, Mrs. Radcliffe asked another student to share a work he had finished for a previous project. Other students asked him questions and he became the class expert on the materials he used. Students also worked together in groups to research art history information in a short answer and constructed response assignment that became a type of peer critique as each group taught

the others their research. Students shared their online portfolios with each other and the class was given a chance to question and critique while the artist verbalized his or her intentions. There were several informal critique sessions during studio work where students were encouraged to break into impromptu groups to offer encouragement, and other semi-structured critiques where students were provided with questions to ask and answer in order to guide each other in the creative process.

Mrs. Loren also incorporated peer critique into her students' art assessment. In one example a student was listening to her table neighbor talk about her work with Mrs. Loren. The neighbor added, "I like that you've outlined the floral shapes. It makes it stand out so it's more abstract." Several times students would ask Mrs. Loren the question, "Is mine done?" Her response was, "Have a neighbor hold it up for you. Take a few steps back and then you decide. Ask your shoulder partners too." Mrs. Loren had established an environment where students were supportive and that peer interaction was a means to help an artist assess his or her own work and make revisions as needed.

Ms. Ewing used peer critique strategies several times within the short four-day art rotation. She had students who were finished gather to do a "round robin" peer critique where they shared their work with each other in small groups and offered supportive comments and suggestions. She also turned the student self-assessment of "two stars and a wish" into a peer critique when she directed students to turn and talk with their table groups and share what they wrote about their art. After going to each table and listening to the sharing and conversation that this engendered, Ms. Ewing said, "Is there anything more valuable than allowing students to self-assess their own work? They set goals for

themselves that are amazing.” After the peer sharing, students wrote on the back of their papers the things that “stayed with [them] from the conversation.” In this way students were allowed to interact with the peer feedback and not just listen.

Ann Quigley told me during our first interview that peer critiques helped students “internalize what they are doing.” Most of the peer interaction that I observed was informal. Mrs. Quigley would model art critique such as “I can see how you are really stretching and exploring your idea” while pointing out a specific element in the work of art. Students began to talk to each other in the same manner and appeared to appreciate the true feedback that they received. This type of critique happened in the process rather than at the end of the project.

Mr. Huxley used peer critiques in both formal and informal ways. He also made a point to allow students a chance to self-assess and share peer critiques not just at the end, but during the process so that there was time to take feedback into account and make adjustments before the work was complete. One way he did this was with warm and cool feedback forms (see Appendix O). When students get to a point that they would like input they can at any time get a form and ask another person or the teacher for feedback. Feedback in Mr. Huxley’s class is more formal than casual conversation. Mr. Huxley goes over this with students, questioning them for their understanding of warm feedback as being something positive and cool feedback being “something you can help them with.” He also frequently would ask students to teach or share their process with another table group, or turn and talk to their table teams. The class developed a climate of collaboration and sharing through this variety of peer critique.

Patti Starke had students break up their working time by turning and talking to a neighbor about their work in what she called “pair-shares.” She would sometimes tell students to reflect on their own work and then “let’s do a walk-about to see what others are doing.” She did not teach students a particular process or structure their language or conversation. When I observed students in this process it consisted of students casually talking with each other and rarely about their art. I interpret this to be that Mrs. Starke is aware of peer interaction and critique as a best practice of art assessment (Dorn, et al., 2004; Lutz, 2014).

Project specific criteria, checklists, and/or rubrics. All but one teacher assessed with project specific criteria in either a checklist or rubric format. Anne Quigley does not teach a specific art projects, but rather artistic behavior. Because of this philosophy her assessment structure and pedagogy aligns to assess those artistic behaviors and studio habits rather than project criteria.

Mrs. Radcliffe used specific project criteria based on requirements, content knowledge, and skill that was open ended enough to allow individual student responses. Olivia Loren used specific project criteria in her rubric for her middle school students (see Appendix D). This criteria was not limiting and like Mrs. Radcliffe’s use of criteria was standards-based. Mrs. Loren described this rubric as “not just about their skill or the end result of the work, there is a great deal about process.”

Ms. Ewing used specific criteria but it is written as a checklist of steps on the white board and not in the form of a rubric. Ms. Ewing described this by saying, “I have criteria of what the project should involve, but it’s in my head. Everything is moving so

fast and I see them so little I don't have time to physically write out the criteria every time." In my observations it is apparent that students use the project examples, the steps written on the board, and Ms. Ewing's comments as criteria to guide their art work.

Mr. Huxley used three types of specific criterion assessments. One is used for Educator Effectiveness. This rubric is based on student data gathered as a baseline (see Appendix P). The rubric will be used again at the end of the year to show student growth. The project specific rubric Mr. Huxley used during my observations was created largely by the students for the *Heart Map* project. Similarly to Mrs. Loren's and Mrs. Radcliffe's use of rubrics, it is standards-based and focuses on the creative process in a manner that is not restrictive and allows students the freedom of personal expression and an individual response. The final type of specific criteria Mr. Huxley used was a checklist of student steps taken to meet the daily objective. He told me this is the type of criterion referenced assessment that he normal uses. However, even this specific criteria was open-ended enough to allow for a myriad of responses.

Mrs. Starke uses project specific rubrics that have the MYP IB "strands" as criteria which align well with the Colorado art standards and the creative process (see Appendix C). Mrs. Starke shares these rubrics with students at the start of every project and they keep them in their process journals. She explains how she decides on the level that students earn when she assesses their final products by saying, "When I write a rubric, to get a 3-4 you need to understand what I am asking you to do and do it; it is basic." She goes on to say that to get a higher level the student must be creative. However, she defines "creative" in terms that align to her specific aesthetic such as "I

wanted the work to be stylized” and to get the higher score “you did that and you take it to the next level by maybe adding highlights and shadows.” She describes the next level by saying “you’ve layered colors, you’ve created textures, and you have well-done highlights and shadows. You know, there is personal intent and creativity. You have to do these things and then you can be creative with it.”

Creative process rubrics. All of the art teachers in this study considered the creative process an important element of what students were doing and learning in their art classrooms. Five of them used rubrics to assess the creative process. Mrs. Radcliffe expressed a desire to use a creative process rubric, which in Pine Valley School District is called the Visual Art Standards Secondary Grading Rubric (see Appendix C) as her only means of assessment. It is important to her that her students gain a familiarity with their own way of working creatively. This rubric is used as a means of student self-assessment and as a guide during formal student/teacher interviews. It is also used by her school district as a measure to show growth for Educator Effectiveness.

Mrs. Loren’s specific project rubrics (see Appendix I) also assessed the creative process. The evaluation of her use of project specific rubrics explains this use in more detail. Lilly Ewing did not use rubrics of any kind. She was adamantly against their use because of the amount of time it would take to write them and use them and also because of her fear that rubrics could limit the creativity of her students. Mrs. Quigley used a type of creative process rubric (see Appendix M) to assess her older elementary students. Like Olivia Loren, Mr. Huxley’s project specific rubric was also used as a creative process

rubric. The interpretation and evaluation of its use relative to the art assessment constructs can be found in that section of the assessment review.

Mrs. Starke used rubrics with the IB MYP structures as criteria which do exemplify the creative process. However, she created her own descriptors of each level which were specific to her project requirements and directions. For the purposes of this study I do not consider these to be creative process rubrics due to the way they were used in practice. Mrs. Starke did use the same Visual Art Standards Secondary Grading Rubric (see Appendix C) that Anita Radcliffe used with her students, but in a very different way. The two teachers are in the same school district and this rubric is the common assessment used for all secondary art teachers in Pine Valley School District.

Portfolios – physical and/or digital. All but two teachers utilized portfolios as a form of assessment. For most of those that used portfolios, the body of work went home with the student at the end of the term as evidence of student learning. Ms. Ewing and Mrs. Quigley sent art home at the end of the art rotation with a form of cover letter largely written by students that describes what students created and learned. Mrs. Starke, who had her students keep process journals of work, did not send them home but kept them in the art room as her evidence of student participation and performance. Mrs. Radcliffe used a digital portfolio system that students and families could access at any time. This type of portfolio served as a teaching tool, as a record of student performance, and as a gallery type of display of art work. Mrs. Radcliffe said her students' digital portfolios are a way for them to "share who they are as a person and how that influences their art work." While there are criteria for the portfolio it is curated by the students. She

said this empowers the students and is also a means of collecting data for assessment (Dorn, 2002, 2003). It is also an advocacy tool (Wilson, 1992) for the art department and allows parents to see the depth of the work that happens in art class.

Mrs. Quigley mentioned the desire to start a digital portfolio system for her students. Mr. Huxley kept a digital collection of fourth grade student films as they discussed their processes of creation. This is not as much a portfolio as a digital process journal, so it is described more in detail in that form of assessment. Mrs. Loren made no mention of using portfolios for assessment, however, she did keep student art to display in the district wide art show.

Short answer/constructed response. Three teachers in the study, Mrs. Radcliffe, Mrs. Loren, and Mrs. Starke assessed their student learning with short answer or constructed response assessments. Each used them for different purposes. Ms. Ewing, Mrs. Quigley, and Mr. Huxley did not use short answer or constructed response assessment. Mrs. Radcliffe used short answer and constructed response questions to assess her students in a couple of ways. One way was for students to demonstrate their understanding of specific knowledge and facts such as the art style they were studying (see Appendix G) and how it relates to their own art work and process of ideation and creation. She also used a constructed response assessment as a student evaluation at the end of the term. This assessment gives her student feedback that lets her know how they feel about their work as well as helps her evaluate the effectiveness of her teaching.

Mrs. Loren used short answer and constructed responses as a part of student self-assessment and reflection and her specific project rubric (see Appendices H and I). It

demonstrated how students made personal connections to their work as well as if they understand the components of the specific lesson. Patti Starke also used short answer and constructed response assessment in her students' process journals (see Appendix R). Students wrote definitions and took notes from the introductory lecture on these pages. They also explained their plans for their project and reflected upon the process involved in the creation of the work of art.

Bundled measure tests. Bundled measure tests are composed of short answer, multiple choice, and true/false questions along with a scripted creative product (Brewer, 2011). Three teachers in this study used this type of assessment. Only one teacher chose to do so and it was something out of the ordinary and done on a whim. The other two teachers are required by their districts to use these measures to show student growth for Educator Effectiveness purposes.

Mrs. Loren's school district tasked the art teachers to develop an assessment that could be used to demonstrate student growth (see Appendix J) for Educator Effectiveness. She struggles to make the implementation of this test fit into her curriculum. She says that it "doesn't feel natural and that takes time away from making art..." She does not use it to assess students; it's only purpose is as a required component for her teacher evaluation process. Like Mrs. Loren, Mr. Huxley is also required by his school district to assess his students with a bundled measure pencil and paper test as a measure to demonstrate student growth for Educator Effectiveness purposes. This standardized interim test of art content knowledge is given in fourth grade and is one of multiple ways that Pikes Peak School District is gathering data to show student growth.

Mr. Huxley said that he was apprehensive about the idea of this test at first but that he enjoyed reading the results of the test and found it informative. He is using the results to help students understand their thinking as to how they arrived at the answers. I believe this is more evidence of Mr. Huxley's student centered pedagogy as he has demonstrated that he will use any method possible to help students become more successful rather than as a statement to the benefits or effectiveness of this assessment.

Lilly Ewing's district had not determined a measure to use for demonstrating art teacher effectiveness through student growth at the time of this study. She told me she rarely gives traditional tests in art. However, after a difficult day with a group of fifth graders Ms. Ewing gave her students a "test instead of working on their projects." As this was unusual, I suspect this was partly as a type of punishment for her students' behaviors, even though she claims that it was not, and partly because I was in her classroom observing assessment. She said about this, "They were not handling supplies and studio behaviors appropriately at all. So, I gave them a test to see if they actually knew what to do." The results were surprising to her. She said that she found out that "they really didn't know a lot of things I just assumed. Now I know I do need to go back and specifically teach them." She was also surprised at the students' reactions when she told them they would not be making art but taking a test. She said, "I expected them to be really not happy about taking a test in art. We never do that. But...they grabbed their pencils and actually seemed excited. They seemed happy, or at least resigned." It is ironic that this type of pencil and paper test, which Mrs. Loren spoke of disdainfully and is typically distrusted by arts teachers (Dorn, et al., 2004; Hathaway & Jaquith, 2014), proved to give

useful information that would allow Ms. Ewing to improve her curricular choices and better meet the needs of her students.

Formal conferences and/or interviews with teacher feedback. While several teachers in this study mentioned one on one interviews with students as being a highly effective means of understanding their learning, only two teachers actually used this type of assessment. Anita Radcliffe and Zane Huxley incorporated student self-assessment into this conference/interview time so it was not teacher judgement, but a true conversation about student progress. Neither teacher graded these interviews. This intensive type of assessment requires a considerable amount of time. Considering the structure of art class schedules, the only teachers who had the time for this type of assessment were Mrs. Radcliffe who sees her art students for a quarter of the school year, Mr. Huxley who sees his students for three weeks at a time, and Mrs. Starke who sees her students every other day for the entire school year. Even with feasible structures, the two teachers who used personal interviews still ran out of time and were not able to conduct as lengthy conversations with each student as they wished. Mrs. Quigley conducts informal interviews with her students while they are working and I chose to classify these as conversational feedback. Mrs. Loren and Ms. Ewing both mentioned that they wished they had the time to do extended interviews with their students.

In summary. The twelve types of assessments used by the art teachers in this study represent the assessments deemed best practices in the review of literature (Wilson, 1992; Beattie, 1994, 2006; Burton, 2001; Cannatella, 2001; Clark, 2002; Dorn, et al., 2004; Brewer, 2011; Lutz, 2014). Each teacher, however, used the assessments in a way

that fit their own teaching style and pedagogical intentions. Even when teachers used the same type of assessment, what they were assessing and how they used the results of the assessment varied. I propose that this variance can be explained by their philosophical points of view of art education.

2. How does a teacher's vision or philosophical point of view of art education alter or otherwise affect what and how they assess?

The aims and purposes of education are a continual debate and matter of philosophy (Tyler, 1949; Noddings, 1995, 1998). A teacher's understanding of their own philosophy of education is "critical for a developing a perspective on method" (Eisner, 1998b, p. 240). Dorn, Madeja, and Sabol assert in their 2004 book *Assessing Expressive Learning* "knowing which philosophical stance art teachers embrace is of importance in fully understanding their attitudes about specific assessment issues" (p. 20). However, this aspect was not a part of the research behind their exhaustive guide to art assessment and there is little in the literature that equates an art teacher's philosophy of art education to how he or she assesses students' learning. It plays an important role in this research study. The teachers' philosophical stances on education, art, and art assessment were detailed in Chapter Four in the intentional, pedagogical, and evaluative realms of the school ecology framework.

In most cases, the teacher's stated philosophy did align with what was observed in action. However, with some teachers the stated philosophy did not align with what was evidenced. The intentions of the teachers were revealed in their verbalized aims and goals. Explicitly, all students were being taught art. All teachers stated, in one way or

another, that they wanted their students to be creative and independent thinkers.

However, the pedagogical actions and subsequent evaluative assessment of some teachers indicated that implicitly students were being trained to follow a demonstrated step-by-step process (Bastos & Zimmerman, 2011). This could indicate a hidden or even shadow curriculum (Uhrmacher, 1997) of which either the teacher is not aware or perhaps is aware but does not want to verbalize as it goes against societal norms that arts are “commonly regarded” (Eisner, 1994, p. 57) as creative and expressive. Or it could indicate that the definition of “creative” (Eisner, 1963) was in question.

The operational curriculum (Coll & Hume, 2010) or the “program of activities and opportunities provided” (Eisner, 1994, p. 61) to students, was observed in the lessons that were taught, the projects that were chosen, and in the manner in which the teachers interacted with their students (Doll, Jr., 1998; Dewey, 1910, 2010) both as individual persons and in their creative process. With some of the teachers this became more of an enacted curriculum where teachers allowed the students to constructively participate in the curriculum (Gunckel & Moore, 2005) and it developed according to student’s particular needs. An example of this was when Mrs. Quigley provided an impromptu lesson on a contemporary art piece, a local sculpture that appears to be paper airplanes. This led to a lesson on aerodynamics and structural technique. It was not the intended lesson, but the teacher allowed the students to create their own educative (Dewey, 1938) learning path. “Teaching is an interactive process with learning a by-product of that interaction” (Doll, Jr., 1998). Students were not interviewed for this research, therefore the received curriculum, or how students interpreted operational aspects of the art room,

was gathered by interviews with parents of students and in direct observation of the teachers' interactions with their students. I posit that the teachers' uses of arts assessment play an important role on how the operational aspect of the art room results in either educative or mis-educative learning experiences (Dewey, 1938) for students. Below I describe each teacher's philosophical point of view of art education and how it aligned or did not align with their use of assessment.

Connections and meaning. In her book on the thinking classroom, H. Lynn Erickson states, "Artful teachers engage students emotionally, creatively, and intellectually to instill deep and passionate curiosity in learning" (2007, p. 6). Anita Radcliffe does this. Her stated intentions and philosophy of arts education were for students to "become participating members of the community" and to be able to use the creative process to look beyond the obvious answers and learn from experiments and failures rather than giving up. She uses a constructivist approach in her teaching, demonstrating that students do more than "consume the knowledge conveyed to them" (Thompson, 2015). She believes students create their own understanding and meaning based on life experiences. Her pedagogy and choice of curriculum includes a focus on emotions, artistic growth, and personal expression.

That which was assessed. Mrs. Radcliffe's assessment aligns with this philosophy. Students are assessed in their understanding of how they work through the creative process. She places particular emphasis on the planning and ideation stages of creation because she wants students to make their artwork personally meaningful. She gathers this personal meaning through artist statements and reflections but also in the

conversations she has with them both formally and informally. This includes a lot of quality questioning that help construct dialogue (Hamblen, 1984; Stewart, 2004, 2009) where students felt open to continue in conversation and never judged by their answers. She gives specific criteria for things that will receive a grade such as student digital portfolios but the criteria is a guide that helps students respond in their own way. It does not stifle their creativity, but rather provides them with a safe framework on which to build. Her students participate in their own assessment. Their grades do not come at the end as a surprise. She meets with them throughout the term and goes over their self-assessment and shares with them what she has observed.

Use of gathered data. Mrs. Radcliffe uses the data gathered from multiple types of assessment as a basis to help students realize where they are at the moment and what they need to do to grow. An example of this was when she has students use the creative process rubric (see Appendix C). She tells students, “Remember, this is not a grade, it is to help you...Don’t worry about a score, just think honestly about where you are right now at this stage...” She went over this again with students at the end of the term. She also used their sketchbooks and their artist proposal pages to help guide the conversations. During these conversations students were informed of their grades and given time and suggestions to adapt and make changes if needed.

The experience of art assessment. Mrs. Radcliffe states that teaching art is an exchange. She says that she is “providing opportunities for [students] to learn and they are providing opportunities for me to continue to learn.” She says she loves this experience in teaching. The fact that students choose to attend her class even when they

have an off period says a great deal about the educative (Dewey, 1938; Eisner, 1998b; Trousas, 2009) nature of the student experience as well.

Personal artistic decisions. Olivia Loren encourages her students to make their own decisions and assessments about their art. Her philosophy is one in which students should learn skill and art concepts but beyond that, they create their own artistic goals and learn through experimentation. She says she has matured as a teacher and has gained enough confidence in her abilities and in her students such that her vision and the students' aesthetic match enough for them to make their own choices. She says, "I can't say, 'be who you are' and then tell them exactly how to do it."

That which was assessed. Mrs. Loren was very aware that the use of assessment for judgment rather than to help a student grow could result in mis-educative experiences that could result in "phobias and anxieties" (Eisner, 1998b, p. 99) about art and stunt a student's appreciation for any type of art in the future. She was careful not to place evaluative statements on children's art work. While she proposed the project, she allowed students to take control (Wilson, 2005) of the manner in which the final product resulted.

Assessments of the artwork were student self-assessments of their process and their use and understanding of art concepts and vocabulary. While Mrs. Loren did discuss these student reviews in the form of class conversations, they were not a part of the overall grade, at least until middle school. Grades were based largely on what Mrs. Loren called "artistic behaviors" and "effort" such as: "Can they listen?", "Can they focus?", and "Do they try?". She believes most of this information is gathered informally and is

very “immediate. It’s right there. And it’s all formative”. She feels documenting it is a formality that is unnecessary.

Use of gathered data. Mrs. Loren used informal assessment to help students with their work. For instance, she noticed that students could give definitions of art vocabulary, but that they did not demonstrate this understanding in their work. She asked students guiding questions (Hamblen, 1986; Stewart, 2004) until they could demonstrate they did know how to create something, in this case abstract, or that they knew but chose not to do so in their project. She also guided students in peer critiques to make their own decisions about when their projects were finished or how to solve a problem they might be experiencing in their work. These conversations were never dismissive, but supportive and guiding, letting the students know they could be in charge of their learning.

The experience of art assessment. Mrs. Loren’s focus is on behavior and socialization of approved art room behaviors. The purpose of creating art work is on student enjoyment in creation as well as learning. She has rubrics and self-evaluations to show anyone who would like to see them. Her principal and the parent interviewed for this research were not particularly concerned with this type of assessment. The parent went so far as to say that how his daughter was “graded in art is not really relevant. Her relationship with art, and with the teacher, is what is relevant.” That is the very definition of an educative experience (Dewey, 1938) where the environment is such that students are free to learn and grow.

School art style. Lilly Ewing stated as her philosophy of art that she “wants kids to have the opportunity to be creative, to find their creative selves, and to be able to use

that creativity in other situations.” However, Ms. Ewing’s pedagogy is the epitome of “school art style” (Efland, 1976; Anderson and Milbrandt, 1998; Gude, 2013; Hathaway & Jaquith, 2014). She provides examples and directs students through discrete and sequential steps (Bastos & Zimmerman, 2011) to create products that will result in an adult approved view of what children’s art should be. A part of school art style is that students could not “copy or imitate...but must use the media provided them and they must experiment with it in certain ways to produce the look that their teachers will reinforce” (Efland, 1976, p. 41). This was reinforced through examples displayed and in teacher praise and approval.

There is a reason school art style flourishes in American public schools and it is because of the structure. All of the elementary teachers in this study saw their students for between 45 and 50 minutes, during which time there was an introduction, creation, and clean-up with the expectation that justifiable art work be produced. Efland goes on to describe the style by saying, “...if, in the eyes of the system, they are good teachers they will be able to turn on the creativity and turn it off again in time to clean up and get the children back to math and reading.” Ms. Ewing is a pro at this.

That which was assessed. Ms. Ewing did not assess the art work, but she didn’t assess the process either as she states, rather she assessed the children’s behavior and that the class ran smoothly as they created the work. An example is when one table discovered they were missing an eraser at their table supply tub. She angrily got another eraser and told the class, “This is a perfect example of where not taking care of supplies causes problems.” The next day she shared that the fifth grade class who was exhibiting

poor behavior was not allowed to use art supplies and instead took a traditional pencil and paper test (Ross, 1986; Armstrong, 1994; Thompson, 2015) to demonstrate what they knew about basic art knowledge.

She keeps a checklist for accountability to show that student have worked on projects that align with the art standards. She also has students discuss their work in structured peer critique groups and write self-assessments of their process. Additionally, she has portfolio cover sheets (see Appendix K) that she sometimes uses where students fill out what they have learned in art, but these are not a factor in final grades.

Use of gathered data. While Ms. Ewing's stated philosophy might not match with her operational pedagogy, her assessment manner does align with her philosophical views. She, like Mrs. Loren, is careful that any assessment not be used to harm a child's artistic self-esteem or their love of art. She declared this when she discussed rubrics as being something that could be a "constricted ...format" that could limit students' creativity. She went on to say that she can tell "visually whether they caught on and if they understand the concepts I am teaching them."

The experience of art assessment. The experience in Ms. Ewing's class is behaviorist in terms of her pedagogical teaching style that is designed to get students to "perform particular tasks" (Eisner, 1998b, p. 14). However, this element is not connected to how she uses art assessment. Her assessment does align with her philosophy of allowing students to be creative and express their thoughts about their art in their own manner without restriction. There were no indications that this was mis-educative (Dewey, 1938) as students appeared to be enjoy art and many were sad to leave.

Choice-based art education. Anne Quigley’s philosophy of teaching for artistic behavior (Douglas & Jaquith, 2009; Jaquith & Hathaway, 2012) is constructivist in nature. Students create their own learning as she guides them to recognize and use studio habits of mind (Hetland, Winner, Veneema, & Sheridan, 2013). Mrs. Quigley uses these habits as a philosophical and practical basis for her assessment. Her stated intentions and philosophy did align with her pedagogical actions and subsequent assessment.

That which was assessed. Mrs. Quigley kept track of student use of studio habits of the mind (Hetland, et. al., 2013) on a clipboard in her classroom. She also used observation, specific feedback, and conversation with her students to see if they are incorporating skills they were taught during “skill-builder Mondays” while they were working through the creative process in their own way. Students decided how they wanted to report their learning to their parents by creating a “Dear Family” letter home as a portfolio coversheet. She says it is a reflection and an assessment of their “overall art making” and it is entirely self-curated.

Use of gathered data. Mrs. Quigley used data gathered to help students with self-realization and for them to be more in charge of their own artistic choices. She tells me that she feels her job is to help students “consider themselves artists and [that] they feel they are capable of making art and that they are empowered in that way.” An example of this in action is when a student is creating a collage of a girl holding flowers made from a choice of colorful construction paper. Mrs. Quigley asks if she can keep it to hang in the hallway. The girl declines as she want to take it home and hang it in her room. Mrs. Quigley marks this on her spreadsheet that the student has made artistic decisions

regarding display of her artwork, one of the studio habits. She also notes when students refer to studio habits with each other as when two girls painting were discussing how each happened to be “stretching and exploring” in their ideas.

The experience of art assessment. A recent study finds that children’s motivation to work is connected to their concentration on it (Nevanen, Juvonen, & Ruismaki, 2014). When students are enthusiastic about what they are doing, they can spend a great deal of time on even what appears to be the most simple of task. This was evidenced in many ways in Mrs. Quigley’s art room. While this may seem intuitive, a couple of the teachers in this study spent a great deal of time trying to get students to stay on-task and get back to work. Mrs. Quigley allowed her students to “produce visual culture to please themselves” (Wilson, 2005, p. 34).

One student, an African-American boy with closely cropped hair wearing a yellow t-shirt with a super hero on the front, repeatedly asked Mrs. Quigley how to spell words such as “fertilizer” and “level.” She walked over to see his work, a multitude of drawings of plants and flowers in pen and pencil on different brightly colored construction paper stapled together on the left. She asked what he was making. He told her it was a gardening book for his grandmother who was sad that her beautiful summer flowers died back over the winter. He intended for the book to be something that she can look at to keep her thinking about her garden until spring. After class, even after all of the other students have cleaned up, the boy continues to work. She tells him, “You must stop working, the bell has rang and it is time to go.” He eventually did and proudly took his art

work home. While others urged their students to keep working, Mrs. Quigley had difficulty getting them to stop.

The assessments were not focused on the end result of the art product, but on the process. They did not interfere with her philosophy or her classroom goals (Beattie 1997). Assessment concerned elements that align with Mrs. Quigley's philosophy of education: a love of art, an association with being an artist, time for discovery, a feeling of ownership, and student self-reflection. These were true educative experiences (Dewey, 1938; Eisner, 1998b; Trousas, 2009) where students were engaged in "self-direction, invention, problem-posing, problem solving, critical thinking, and persistence" (Fahey, 2012, p. viii) which are, after all – "the important things" (Zalmstra, 2012).

Inquiry and collaboration. Zane Huxley considers his students his greatest collaborators. They work with him to develop curriculum and how that curriculum will be assessed. He takes on the "role of facilitator and fellow-traveler" (Thompson, 2015) in their creative journey. His philosophy, like Mrs. Quigley's and to some extent Mrs. Radcliffe's, is constructivist in nature. He sees his students as "knowledge producers" who are at the "center of the process for learning" (Thompson, 2015). His stated philosophy of art education is in meeting students' artistic and educational needs through appropriate development stages. He wants students to be artistically divergent thinkers who are autonomous in their own creative learning.

That which was assessed. The assessment that Mr. Huxley used matched his art educational philosophy. He kept a checklist of student progress toward the daily objective, but the objective is one based in inquiry such as "where does art come from?"

The student responses are as individual and unique as they are as people. He observed student work and gave informal feedback that both answer questions that need solutions and guide students in their own problem solving. He described a type of responsive evaluation (Stake, 1975) where he assesses what students have learned rather than teaching what will be assessed. There was peer critique and sharing, formal and informal conversation, student narrated films of students in the process of artistic creation, and a student made rubric that is based on the creative process. Students were very involved in their own assessment and personal evaluation of their process. The end result in terms of the final product is not as important as the learning and the connections that were made while the artist was on the journey.

Use of gathered data. Mr. Huxley uses the data gathered to get know his students better. It doesn't necessarily inform the grade individually, but more holistically. He looks at all of the pieces of data to see if the student is proficient on the standards. An example of this is the student films called Project Head Cam. He describes it by saying, "It's such a different kind of data – interesting. ...It is important to know about [the students]". He keeps this films online so that students can go back to them year after year. He went on to say, "I would hope that they could do a compare and contrast the way that they speak about art and their art processes and their thinking in a reflective way that maybe we could actually see a difference."

The experience of art assessment. Student experiences in the way Mr. Huxley teaches and assesses are educative (Dewey, 1938; Eisner, 1998b) in nature. Mr. Huxley's principal speaks of her experiences in the art room of seeing how students are "more

reflective, more specific; they take greater ownership and have a more critical eye of their own work and in the work of their peers”. This statement mirrors Mr. Huxley’s stated and demonstrated philosophy. Curriculum and assessment are an ongoing engagement in determining what experiences are most worthwhile (Ayers, 2010). He makes these decisions with his students. The parent interviewed said her children are “captured by what they are learning in the art room”. She goes on to say that each year art is their favorite class “without exception.”

Teacher-directed results. Patti Starke is a teacher known in her district for being confident with her assessment procedures. She was recommended for this research by the district’s arts coordinator because of her assessment knowledge. A 1994 text on art assessment still recommended widely in the art education field (Sweeney, 2013) is Armstrong’s *Designing Assessment in Art*. In it she describes the way Mrs. Starke assesses as “traditional” (p.6) and that this way of assessing has the “advantage of credibility to the teacher and community. A teacher who feels ownership of the assessment of students will be able to confidently explain the function and benefits of assessment.” This was the case with Mrs. Starke.

That which was assessed. While all of the elements of MYP IB (IBO, 2015) and a concept-based curriculum (Erickson, 2007) such as inquiry questions, concepts, and global context statements were on display on PowerPoint presentations and on student worksheets in their process journals, these elements were not enacted in the operational curriculum other than as something students were required to copy onto their worksheets. These worksheets are what Armstrong calls “traditional assessment tools” (1994, p. 6)

that are used to “ascertain recall, recognition” or whether students “know behaviors of specific factual aspects of the content areas.” They were treated more as a bulleted checklist of requirements, yet there was no encouragement of “discovery of unintended insights and understandings” (Erickson, 2007, p. 6) that happens when students are actively engaged in conceptual learning.

Use of gathered data. Mrs. Starke’s project had specific objectives that were required to be finished each day to keep the class moving at the pace she had determined. Students were not allowed to work ahead and were prodded to remain on task. Students were not, as a whole, engaged. Nel Noddings states in her book *The Challenge to Care in Schools*, “It is not surprising that the combination of narrowly stated learning objectives and pat, routine lessons induces boredom” (p. 9). While each student was encouraged to “be creative” with their mask, the choice of materials, the size, and the representation displayed on the mask was restricted. An example is when a student couldn’t finish her mask with the blue color she preferred because there was no more available. Mrs. Starke had her use black and told her it “will give it another dimension.” The student answered that she didn’t want to add dimension. The boy sitting next to her whispered, “...then you’re screwed” (research notes).

While Mrs. Starke stated that she “assessed” she didn’t “grade,” assessment for student learning used as “a motivator to keep them believing in themselves as capable learners” (Stiggins, 2008, p. 1) and artists was never observed. In fact, it was the opposite. Assessment was used to hold students accountable and to provide teacher judgment. What Mrs. Starke called feedback was a directive to achieve her expected

requirements (Lutz, 2014; Thompson, 2015). What she called formative assessment was “did you get done what you needed to get done today?” Sometimes this was a requirement to answer constructed response and short answer questions, usually silently, in their process journals. If these sheets were not in the required order the teacher declared “it’s not going to be assessed.”

What she labeled student self-assessment was actually specified short answer and constructed response in their process journals. Students never gave input into their final assessment or shared in interactive conversation about their progress. There was an open-ended question at the bottom of their project grading rubric that asks, “Is there anything you want to tell me about your work?” but no evidence this was taken into consideration. What she deemed assessing student process through the MYP strands (IBO, 2015) on the project rubric was actually judgment, not assessment. She stated, “if you do everything you are supposed to do, you get a 3-4” out of a scale of 8. She said you had to go “beyond” to get a higher score, however, she determined when a student had “taken it to the next level” without student input. Mrs. Starke did say that her hope was for students to see where their level is on one project and then know what they needed to do on the next one to get better. However, she did not interact with them in a way that would indicate they would know how to do this. In fact, she said that if a student didn’t show growth, “there is something wrong with the kid.”

The experience of art assessment. “It’s when assessment is imposed inappropriately or used in ways other than its original purpose that it gets skewed. This typically results in unintended consequences” (Shaw, 2014, p. 106). Mrs. Starke did

evidence elements of assessment that exemplify “the latest and best assessment techniques” (Beattie, 1997, p. 9) by using elements of inquiry, assessing the process, (Shaw, 2014) and giving students time to self-reflect. However, her pedagogical actions were not aligned to the intended use of these forms of assessment.

Assessment of learning in her class comes from the teacher who, borrowing a phrase from Mrs. Radcliffe, “is the decider” while the learner spends time on reflection within the learning process as a chore. There was little evident concern for the care of students involved the artistic process. A child with sensory concerns about the paper maché was treated flippantly. Another child who wanted to incorporate elements of her “own visual cultural interest” (Wilson, 2005, p. 19) into her mask was shut down as not being original (Thompson, 2015). Finally, the interview with the parent of a child who used to love art but does not want to take it any longer because of the way he is assessed and graded provides evidence that the type of art assessment seen here helps to create mis-educative (Dewey, 1938, Eisner 1998b; Trousas, 2009) experiences. This type of mis-educative experience can mean that the possibility of having “a richer experience” in a similar situation in the future “is limited” (Dewey, 1938, p. 26) based on what has happened in this situation. A child may decide he is not good at, or does not like art and be reluctant to put himself in a similar situation in the future.

Mrs. Starke’s use of assessment, rather than the types of tools, does not align to the philosophy she stated at the beginning of the interview. She stated her assessment was “not about judgment” but rather “where they are in their art process.” Her goal was for students to “think creatively and to try different things.” However, observation of her

class indicated the opposite happened in practice. It is as Efland described “school art style” in 1976, “while mouthing homilies and even believing them” there is a “hidden curriculum of socialization” (Efland, p. 41; Uhrmacher, 1997). The activities in this style may claim to be open to personalization of intent and creative expression but in practice, “the self-same creative activities may not be as free as they look” (Efland, 1976, p.41).

3. What are art teachers’ perceptions of changes in assessment due to the increase in accountability measures associated with current educational reform?

To review, Colorado Senate Bill 10-191 was passed concurrent with the state’s application for Race to the Top grant funding (Aguilar & Richerme, 2014; Martin, 2014). This bill changed the way educators are evaluated “with the ultimate goal of continuously supporting educators’ professional growth and, in turn, accelerating student results (CDE 2015a). All teachers are evaluated with a rubric that measures quality teacher standards (CDE, 2014), the results of which are the equivalent of 50% of their evaluation. The other 50% is based on multiple measures of student learning showing student growth relative to the state standards for the content the teacher teaches (CEI, 2015). This second half of the whole is divided into individual measures of growth such as teacher-made classroom tests and collective measures of growth such as that from a whole school or a group of teachers working together toward a common goal. The way that individual and collective section is divided as well as what measures are used are left to the authority of individual school districts with few exceptions. Teachers who teach in “tested subjects,” or those that have a state standardized test, must use those results as a part of their collective

measure. The question then becomes what to do with the “non-tested” teachers (Marion, et. al., 2012) such as visual arts teachers.

The Colorado Department of Education created the Colorado Content Collaborative (CCC, 2015b), a group of educators in each content area that have been trained in creating a variety of assessments that could be used to assess the state standards. This team has identified and/or created assessments that could be used for Educator Effectiveness measures. However, for the arts, there are few available that meet requirements of assessing the Colorado standards and that are valid, fair, and reliable. Therefore, school districts leaders are having their art teachers and administration create and find their own measures.

Mr. Huxley and Mrs. Radcliffe have made changes in the way they assess due to these changes in Educator Effectiveness (2015a). Many of these changes they feel are positive while they do have some concerns. Mrs. Loren and Mrs. Starke are using the measures their districts require but it has not changed their day to day assessment or their teaching practice. Ms. Ewing and Mrs. Quigley at the time of this study are still unsure as to what the reform measures will mean for them and their districts and as of yet, have made little changes to their practice for Educator Effectiveness purposes, although they are preparing for what might happen.

Positive effects. Because of the Educator Effectiveness reform, most of the teachers in this study are searching for and in many cases finding ways to show the value in what they teach and in how their students learn. Most of the art teachers in this study expressed the sentiment that after they got over initial uneasiness and sometimes anger

they were open to the opportunities they saw. A few accepted it as a challenge to be able to show what they know innately about their students and their learning. Others appreciate that their districts are allowing the art teachers to work together and to be the leaders in determining useful measures to show growth.

Pine Valley School District uses a standards-based rubric in which both students and teachers evaluate creative growth at the beginning and at the end of the term. Mrs. Radcliffe believes it is helping her students be more cognizant of how they work through the creative process. She appreciates that they are “thinking about thinking” rather than focusing on specific criteria for specific pieces. She says Educator Effectiveness has helped her determine goals that she “really wants to reach.”

Mrs. Starke says Educator Effectiveness helps her set a professional goal. She also believes that it puts more “accountability pieces” into play around assessment which she likes. She believes assessment is now “a lot less biased because we need to assess based on criteria and I have specific criteria.” Mrs. Loren, Ms. Ewing, and Mrs. Quigley all appreciate that being forced to consider accountability measures has made them solidify their opinions and ideas about assessment. Mrs. Quigley, especially, sees this as a way that she can justify and validate what she teaches by showing what her students learn. Mr. Huxley appreciates how this reform has caused his district to provide more specific professional development for art teachers around good instructional practices as well as assessment. He also looks forward to being able to collaborate and learn best practices from other teachers.

The downside. A negative element about the focus on showing student growth that was often repeated among the teachers in this study is that, as a whole, they feel they are doing more talking and thinking about art which leaves less time for actually creating it. Some of the teachers are in districts that are requiring all of their teachers, including the art teachers, to use state testing data in language arts and math as a part of their collective growth measures. None of the teachers in this study were in agreement with this idea and all wanted the focus of their evaluation to be only on their own content.

In Pine Valley School District, teachers who do not show growth with the creative process rubric are required to create a student learning objective (SLO) (Marion, et al., 2012; CDE, 2014b) based on available baseline data to use as evidence of growth. Having this second component takes more time away from an already busy teacher's schedule. While Mrs. Radcliffe is optimistic about the chance to learn more about assessment and to demonstrate what her students have learned, she says:

I have to remember not everybody thinks like that, especially teachers that have spent years going through different educational phases and different trends. It's harder to see the value of spending a lot of time of a growth ...when they just want to give a grade and have it be done.

This is the case with Mrs. Starke who is in the same district. She calls the writing of the SLO time consuming and stressful, especially for new teachers. She reiterates that she, personally, is not stressed because of her retirement time frame and that she has seen reforms come and go. She expects this one might as well.

Mrs. Loren worries about the same thing. She has spent a lot of time trying to get the bundled measure test that her district is mandating for art teacher evidence of growth to fit into the flow of her school year. Even though she does not like the test, which she calls “high-stakes” and not a natural fit for her curriculum, she also does not like the idea that all of the teachers will have wasted their time if it goes away.

Mr. Huxley also brought up the point of veteran teachers who have been reluctant to fully embrace elements of Educator Effectiveness. He believes it is a matter of perception. He has heard from some people that they feel it is a forced change and they did not have a choice in the matter, and from new teachers who feel overwhelmed. He feels it is best if everyone presumes positive intentions and a goal of helping students learn and succeed. In all instances, it has made the teachers in this study think more deeply about what it is they are actually teaching and how they want to demonstrate what is good about what they are teaching and their students are learning.

Obstacles to change. Two teachers at the time of this study had yet to be affected by district mandated changes due to Educator Effectiveness reform measures (CDE, 2015a) as their districts had taken advantage of a bill allowing more time before implementation. Both of those felt they would not be changing much about what they do to assess other than what was required by the district. Two other teachers are currently implementing their district mandated measures to show student growth, but it does not affect their day to day teaching, learning, and assessing. They have developed a type of passive resistance common among veteran teachers such that the “probability of product

change is very small” (Eisner, 1994, p. 9). There are several reasons why reform measures do not always bring the drastic change that policy makers might expect.

One is what several teachers in the study referred to as the “pendulum swing.” Education reform measures come and go so often (Tyack & Cuban, 1995; Harris & Harrington, 2015) that teachers have become wary of complete acceptance lest the next reform come along and change everything. A second reason put forth by Elliot Eisner in his 1994 book *Cognition and Curriculum Reconsidered* is that given the structure and climate of schools and the multiple demands placed on teachers, they have learned to adapt to an environment in a way that they are able to “process substantial amounts of information efficiently and to organize their school day so that they are able to survive” (p. 7). These skills make teachers resilient and “pedagogical survival possible.” Yet it is these engrained skills that would have to change in the event of true reform. Once a teacher develops a successful teaching platform, it is difficult to risk something different.

Eisner describes a third obstacle and that is the very structure of the school ecology itself (Eisner, 1994; Pope, 2001). Schools have functioned on an agrarian calendar with a general start time of around 8:00 a.m. and end time of 3:30 p.m. for generations. The basic day is structured into classes divided by subjects with a lunch, and possible recess and afterschool activities of sports, arts, or other clubs. Despite the multitude of educational research and reform measures implemented, this structure stays the same (Tyack & Cuban, 1995). Anyone who has been through an American school system knows how to “do school” (Pope, 2001, p.4). Drastic reform would call for the structure to change and that is unlikely to happen.

A fourth obstacle is that most reform comes from an outside entity, a “top-down” approach (Eisner, 1994; Tyack & Cuban, 1995). Measures and mandates that are imposed rather than developed from within have less of a chance of taking hold and becoming a part of the culture. This may be a reason why the two teachers who have accepted and incorporated Educator Effectiveness into their routine have done so. Dorn states that if change is to occur, “it is more likely to come from within” (2003, p. 351). Both Mrs. Radcliffe and Mr. Huxley were an integral part of the decision making team for both of their districts. They helped to develop the measures they use to assess student growth in a manner they feel can be used to help show their effectiveness as teachers. It was not something that was foreign, but something they helped to create.

4. What is the significance of these ideas and practices of visual arts assessment for art education in general?

There are three general areas of significance for art education that have emerged from this study including perceptions and misperceptions about assessment that affect the experience of students’ learning in art classrooms. This is followed by themes and commonalities and implications that are important for the visual arts, other non-tested content areas, and for education in general.

It’s not about the tool. When assessment is mentioned, many teachers seem to want the perfect ‘tool’ (Gruber & Hobbs, 2002; Gibbons, 2013) but the tool is not the answer. Marcia McCaffrey, a member of the State Education Agency Directors of Arts Education (SEADAE) and one of the writers of the new National Core Arts Standards (NCAS) says:

Assessment has many values. It is a way to help students know where they are at toward meeting learning goals and also to identify where they need to go. Then the learning is about how to get there. Assessment in and of itself is an integral part of the teaching and learning process. (Shaw, 2014)

Assessment is not about the technical procedure or tool used, but rather the pedagogy associated with how it is used (Goodwin, 2015) that makes it effective assessment for learning (Stiggins, 2007, 2008). As demonstrated in this study, a teacher's philosophy, intentions, pedagogical, evaluative, and curricular choices influenced how they assess. Even when teachers used the same type of assessment 'tool', those with a different philosophy (explicit or implicit) used it in dramatically different ways. Mrs. Starke, who taught in a school art style, and Mr. Huxley, who was more constructivist and inquiry based in his style, both used rubrics, student self-assessment, kept track of student process, and informal observation and conversation to assess. However, the way in which they were used and the corresponding results were quite different. Mr. Huxley, Mrs. Radcliffe, Mrs. Quigley, and to some extent, Mrs. Loren's pedagogy and therefore assessment was more open to student personal interpretation and artistic experimentation that best fits with the Colorado (CDE, 2015c) and NCAS standards (Shaw, 2014; NCAS, 2015; Thompson, 2015).

The type of assessment that happens in art is an example for many content areas in the next generation standards (Sweeney, 2014) that place emphasis on performance and application of knowledge rather than recall and memory. It also shows that higher level thinking taxonomies such as Webb's depth of knowledge (DOK) activities like application and creation are not authentically (Anderson & Millbrandt, 1998) measured by a test that identifies recall (Eisner, 1994; Dorn, 2003). Art teachers are more likely to

use a performance rubrics, notes, and checklists from conversation describing process, thought, and intentions as well as final product in portfolio form with artist statement and reflection. This study demonstrated that educative (Dewey, 1938) assessment is not separate from creation and learning, rather directly associated with it, in the moment, and feedback is given throughout with a chance to incorporate it into continuous learning – not a judgement at the end with no chance to use the assessment for learning.

Student ownership of their art. Each teacher stated the importance of self-regulation, student self-appraisal, and growth. Four of the six teachers focused on meaning making in art. I argue that the four teachers concerned with students creating their own meaning rather than leading them to a teacher anticipated result had students with greater ownership. The types of assessments used in the classrooms of these four teachers along with their particular intentions and pedagogical actions allowed the students greater control of their own learning.

In each art room observed, students asked questions such as, “Am I done?” and “Does this look right?” The teachers who put those questions back on the students in a meaningful way as a part of their intentional informal conversation and feedback had students who were more likely to take personal ownership in their art. These same teachers encouraged their students to self-assess throughout the process, gave them feedback about their self-assessment, and allowed time for students to make changes. These teachers did not judge students’ work and were more concerned with students’ growth in the process of creating. The two teachers with more teacher-directed, school art

style pedagogies assessed completion of tasks (Stake, et al., 1991) and directives in the creative process, not actual growth in the process or student awareness.

Unintended consequences. All teachers stated that they wanted creative and independent thinkers who were self-regulated and exhibited autonomy. However, their choices in assessment helped to determine if this happened or did not. While all teachers claimed to want creative thinkers, those that assessed students based on a predetermined norm, were less likely to show evidence of this. Students in Mrs. Starke’s class asked what to do and those concerned with their grade did it to her specifications. The resulting artwork looked similar in that it was the same size, of the same material, was made with the same process, at the same time, and all based on a natural phenomenon that she approved. There was no deviating from this course other than in neatness and obvious natural ability (Zimmerman, 2009) that some students exhibited. They had been taught how to apply paper strips with glue, a specific process for sketching and revision, and how to follow directions. They did not make critical decisions for themselves (Cutforth, 1994). They learned to “do art” in the manner of “doing school” (Pope, 2002) to follow steps that are “game-like, conventional, ritualistic, and rule-governed” (Wilson, 1974; Efland, 1976; Gude, 2013).

Similarities were found in Ms. Ewing’s class. Though the results were not as mis-educative, the students were learning how to follow directions and to achieve a result similar to a sample – without being an exact copy (Efland, 1976). In both cases this was transmission of artistic knowledge “from an authoritative teacher to a passively receptive student” (Anderson & Millbrant, 1998, p. 17) rather than creation or transmission of their

own artistic meaning. It was not the kids who were responsible for their artwork, but the teacher in the role of director and power authority (Wilson, 2005).

Therefore, teachers who truly intend for students to create meaning in their art should seek a paradigm shift (Zimmerman, 2009; Culp, 2015) letting go of teacher control of the look of the project and in the ultimate assessment. Mrs. Quigley's students were so accustomed to the culture of artistic behavior (Hathaway & Jaquith, 2014) that had been established, they jumped fearlessly (Culp, 2015) into creativity. Mrs. Radcliffe facilitated several ways for students to invest their own ideas and engage in meaning making (Perkowski, 2015) such as group and individual brainstorming and in the creation of digital portfolio sections called "all about me" and "what art is to me." Students were able to share these and be praised for their uniqueness. Likewise, the actual personal meaning in their work resulting in the student's idea and aesthetic was assessed. Mr. Huxley coaxed students in conversation, helped them point out the "poetry in their art" until they were able to find it on their own. When students were not either immersed in or introduced to meaning-making strategies (Gude, 2013), and were assessed following teacher direction relative to a specific sample and aesthetic appeal, they fell back on asking the teacher what to do or what the teacher wanted in the art. This is the opposite from what the teachers stated they intended.

Themes and Commonalities

There were two common themes that emerged during this research. The first theme was the complicated issue of assessment and grading. Every teacher declared assessment was not the same as grading however, not all teachers displayed this in

practice. Secondly, all art teachers showed evidence that in visual art, summative assessment at the end of a project is still formative; there is always room to continue to grow through the creative process.

Assessment versus grading. The difficulties of having to give students a grade were discussed among five of the six teachers. This is also a concern in the art education literature (Wilson, 1994; Beattie, 1997; Clark, 2002). Kurt Rowland said in his book *Visual Education and Beyond* (1976) that while a number measurement gives you some basic understanding, it “expresses only one aspect” and “does not add up to cognition” (p. 29). Mrs. Radcliffe is concerned that if the growth process is cyclical – as you learn new things you move backward and forward – it shouldn’t be tied to grades if mastery is considered a higher grade. She echoed other teachers when she declared linking artistic growth to grades as punitive and inauthentic. Mr. Huxley is not sure how grading fits with the multiple measures of authentic assessment he is using. He says grades are “still the kind of archaic dark ages” of assessment and evaluation. He has evidence of student growth, in multiple forms, but he is not going to stop that growth by declaring it a certain score. Instead he will meet the students where they are with what they need to move to the next step.

Mrs. Loren and Ms. Ewing do not want a grade associated with a student’s art lest it feel judgmental and discourage a student’s artistic growth. Both prefer linking grading to behavior if they have to give a grade. This echoes findings in 1991 by Stake, Bresler, and Mabry in their case studies of eight schools and their art programs. They found that art teachers avoided harsh evaluation of work and instead spent time “checking to see that

they performed the task at hand.” This is what happened in Ms. Ewing’s case. Both teacher’s stated a belief that conversation with a student is better than a grade letter number. The difference in the two is that Mrs. Loren was formatively assessing for artistic concepts and thinking such as how students were experimenting, what they learned at media, how they were using the art concepts of abstraction. She kept track of this informally and also on artist reviews of their process. This kind of assessment of artistic cognitive process (Stake, et al.) was missing from the 1991 case studies done by Stake and his team.

All teachers agreed that grading was not the same as assessment. A grade is a “data reduction process” (Eisner, 1996, p. 76) that signifies an end point and does not allow for further growth. Each of the art teachers assessed elements of the students’ process in their projects without grading. However, grades are a necessary part of our school system. Mrs. Starke claimed not to grade because she uses MYP IB ‘levels’ but her use of them was the same as a traditional judgement and ranking evaluation. Mrs. Quigley, perhaps, came the closest to having comfort with grading, even though when asked about grades she answered at first, “Do I even grade?” While she is still working to perfect it, she believes her rubric of studio habits of the mind relative to the idea of apprentice to master artist (see Appendix M) is standards-based and descriptive enough of students’ process that she is comfortable giving a standards-based grade based on the habits that students exhibit throughout the art term. She says based on that criteria most students in upper elementary grades are at a ‘3’. She says it is more important for her

younger students to “share their artistic journey and describe their process” and that this is what translates into their grade she has to give.

Summative assessment is the new formative. Every teacher used embedded formative assessment throughout the creative cycle that I observed. This type of formative assessment was declared the most valuable for these teachers to be able to assess students learning. Even the summative assessment of a final product was still formative in that it was not a “terminal occasion for ranking” (Wolf & Pistone, 1995, p. 63) but rather a step along the way in the creative process. Teachers expected their students to learn something new with each art work and to continue to grow.

Implications: Moving Beyond Static Practice

The implications of this research are four fold. First, it provides information to move beyond static practice. It is time to finally move beyond school art style and to trust in the agency of students as artists (Thompson, 2015). Second, it adds to the field of art educational literature in the area of arts assessment literacy. Third, it provides topics for professional development for art teachers. Lastly, it provides teachers with a means of advocacy to show the effectiveness of what they do in their programs.

It is time art education as a field move beyond traditional views and conventional methods of art assessment (Ross, 1986; Armstrong, 1994; Thompson, 2015) from what is easily managed and results in a predictable product easy to defend. In 1999 Eisner stated that there has been a “virtual demise of behaviorism” (p. 55) and that education is no longer “conceived of as acquisition and aggregation of reinforced units of information” that can be described as “practice makes perfect” (p.54). However, teacher directed art

making that leads to an adult preferred aesthetic in final products has continued to prevail (Thompson, 2015). As we have seen in the art rooms of Ms. Ewing and in Mrs. Starke this type of teaching is alive and well in the form of “school art style” curriculum and pedagogy. While certainly the experiences of students in the two art rooms were different, both teachers knew in advance the look of the product they wanted and the acceptable end results fell within this “predetermined range” (Efland, 1976, p.41).

This type of assessment does not align with the next generation of standards which are more open to process, experimentation, innovation, and individual results such as were evidenced in the art rooms of Mrs. Radcliffe, Mrs. Quigley, Mr. Huxley, and to some extent, Mrs. Loren. Gude states in 2013:

Though the field of art education increasingly advocates for the importance of having clear criteria for judging the quality of a student's arts learning, we have not yet been as thorough and rigorous with ourselves in articulating the necessary qualities of the basic building block of visual arts curriculum — the art project. Perhaps the assumption that visual arts education will be project-based (unfortunately often translated in actual practice as product-based) has been so dominant and unquestioned, the field has not adequately theorized the structures, uses, varieties, and sequencing of these projects as an educational form. (p. 6)

That is what the results of this study intend to do.

One reason school art style and its subsequent assessment on following directions prevails is because it was easy to use for advocacy in the form of discipline-based art education: the class is controlled, the art work is attractive, and it provides an example of visual art as an independent, well organized discipline with its own academic vocabulary and content. Art work from classes in which students have more autonomy in their art might be differently controlled in terms of management and result in art work that is not as universally visually appealing. But as we have seen from Mrs. Radcliffe, Mrs.

Quigley, and Mr. Huxley's classes, the foundation of the discipline continues to be solid, if not more so than before.

The next generation visual art standards (CDE, 2015c; NCAS, 2015) emphasize process, experimentation, and individual responses that artists can defend through statements, critique, and self-reflection. Art teachers say they teach and value these things. The way we assess can be a way to lead the change so that we are truly assessing what we say we value. It is hard to show evidence of student growth in critical thinking and artistic decision making when it is actually the teacher doing the thinking and making the decisions.

Assessment literacy and professional development. This research has provided information about art assessment literacy as well as models of effective embedded arts assessment and perhaps not so effective and separate arts assessment. These models could be used to inform professional development that will improve the quality of arts teaching and learning. This in turn could lead to improved student arts learning which could ultimately advance the field of art education.

Mrs. Radcliffe, Ms. Ewing, and Mr. Huxley declared professional development where art teachers can learn and share the best practices of curriculum and assessment is an important element that is often neglected in schools. Since Educator Effectiveness has made it an urgency for all teachers, Mr. Huxley's and Mrs. Racliffe's district are starting to provide professional development for arts teachers. The trouble they found is that it is not readily available and they are having to become their own experts. Ms. Ewing feels her district is not providing training for arts teachers at all, but is rather making them

attend professional development that does not translate to arts practices. Both she and Mrs. Quigley seek out professional development for arts and arts assessment in their own time. Mrs. Loren spoke of the issue in terms of meeting with other art teachers to discuss what to do as they also have little district guidance with arts assessment. Mrs. Starke was not concerned due to her retirement time frame and her confidence in her own assessment practices. This study, as well as the study of literature, establishes a need for specific professional development for arts teachers (Dorn, et al., 2004) in best practices of aligned curriculum and assessment.

Advocacy. Several teachers mentioned how their assessments are a means to show how students are growing and learning in the arts and also are an advocacy tool for arts teachers. Mrs. Radcliffe describes her students' digital portfolios as an advocacy tool because parents and the community can see the detailed steps involved with student art work. It's not just something magical that happens for the talented. Art is work and the way students document their process shows this. Mr. Huxley uses his student films to show student process and the quality of their thinking in the process of creating their works of art. Both of these assessment tools were created in part to meet the needs of Educator Effectiveness and both demonstrate a "steady supply of passion, heart, and inner resiliency" (Michalec, 2013, p.28) on the part of the teacher and the students. These are elements of the art room more people need to see.

Suggestions for Further Research

This research could lead to five further areas of study. Firstly, a missing element of this research is the student's perceptions of arts assessment. This is needed to truly

gather the received curriculum and the consequences of assessment from the art student's point of view. Secondly, research into art teachers' perception of the changes of educational accountability after a few more years of implementation would also be useful. This study was started the first year of implementation of Educator Effectiveness in Colorado and there was not enough evidence to show its effect. Thirdly, research into the possible hidden or shadow (Uhrmacher, 1997) curriculum of art teachers when the observation and implementation of their pedagogical actions do not align with their stated intentions would also be an area for further study. Fourthly, when art teachers say they are assessing studio behaviors, are they actually assessing studio habits of mind, or are they assessing complement, or simply compliant, behavior? The issue of grading behavior and attitude in art as opposed to student learning and achievement is another area of research that is not deeply explored in this study and could be continued in other research. Finally, this research does not discuss the issue of effective or appropriate evaluation of art teachers and their practice. For purposes of this study, I accept the current practice of using student growth measures as a part of teacher evaluation rather than declaring whether or not it is a valid measure. Research in this area would be timely.

Closing Comments

Beyond visual arts, I believe this study could have ramifications for how all content is assessed. A recurring theme in this research is that assessment is not the same as grading. Assessment should be used for continuous improvement and involves frequent and specific feedback from student, teacher, and frequently peers to assist in this growth. Grading results in judgement that in some cases, as we learned from the parent

from Erikson Middle School, result in not only a lack of growth, but a discouraging and even stunting outcome. Eisner stated, “If the child is viewed as an art product and the teacher as a critic, one task of the teacher would be to reveal the qualities of the child to himself and to others” (Eisner, 1998c, p. 112). Quality arts assessment is responsive to a child’s needs and encourages growth (Dewey, 1938; Stiggins 2007, 2008) in a way that reveals not just the qualities of a work of art, but of the artist too.

What are the qualities that encourage growth? Most teachers in this study were concerned with growth through the creative process, student agency, and meaning making. If that is deemed of value, that is where the assessment should lie. In a 1991 case study of schools, Stake and colleagues found that art teachers intended students to use their work as personal expression, self-discovery, and artistic exploration, yet what was evidenced was a “harsh discrepancy between what teachers do and what they say” (p.315). Some of these same discrepancies were found in this study. It is important to keep in mind the reason we teach art, not only during art making, but throughout the assessment process and resulting evaluation (Smith-Shank & Hausman, 1994). Assessment can and should be used to enhance the artistic educational process.

I hope that this research can begin to change (Barone & Eisner, 2012) and shift the conversation from assessments being a necessary evil in the age of educational accountability to something that enhances the process of artistry (Eisner, 2002) and encourages true educative experiences (Dewey, 1938). These experiences could then justify and validate the inclusion of strong arts programs as a necessary part of education for all students.

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Appendix A: Online Portfolio Presentation Criteria and Project Page

Presenting Your Site

Throughout the quarter each student will present their bulb site to the class 1 - 2 times. The grading for these presentations is based on the presentations, not the site. Obviously, though, the presentation will be more interesting if your site is kept up to date with all project pages represented.

Presentation Grading Criteria

Presentation Grade: ____/40

- Student appears relaxed and confident and establishes eye contact with audience. Student is enthusiastic throughout the presentation, engaging the audience and making them excited to hear more.
- Presents a minimum of 2 pages from their digital portfolio without being prompted.
- Presentation is 3-4 minutes long and student stays on topic throughout.
- Student explains what they are discovering about themselves as an artist through the creation of this portfolio.

Project Page: Sculpted Space - Inner World

Reflect/Evaluate: ____/30

Build a page as part of your 3-D collection that includes **multiple images that document your process** and thinking. Add images of your sketches, works in progress, and final products.

Artist Statement: Tell the story of your Inner World. Describe the emotion that your Inner World is meant to communicate. What is the personal significance of this sculpted space? What features and characteristics of art did you use to communicate this emotion? Did you include symbolism in your sculpture? Describe. Include information that will help your viewer understand your design choices including form, surface treatment, colors, etc. Remember that details make the story more engaging!

Description of your thinking and working process. How did you begin? What was difficult, what came naturally? Did your idea change or evolve over time? What do you now know that you didn't before beginning this project?

Appendix B: Inner Worlds Criteria

Sculpted Space - Inner Worlds

Project Requirements/Assessment:

Visualize and Create an Inner World

Go to a quiet comfortable place where you can hear yourself think and let your creativity run wild. It is time to enter your own imaginary world and create anything you'd like.

Focus your thoughts on a world. Make it how you want it - don't stress yourself. Just relax and go with the world how it is if you don't like it then focus on a topic more suitable for you. Don't let anyone distract you. Feel free in the world of your thoughts.

Build on to your surroundings make it more colorful, include yourself, or a symbol to represent you. Make imaginary characters if you want.

Base it on something you already know but make sure that this is very loosely interpreted. Some examples might be your room, a place you have visited, outside in nature, a book, or a movie.

Test your creativity by thinking a little more in-depth. What feelings do you want your inner world to focus on? Calm, Playful, Scary, Comforting, Adventurous, etc.

Tips: Don't be afraid of coming up with something new and different.

Remember that anything can happen in your world, anyone (anything) can speak or move too.

Never think you can't because you can.

Use your imagination and don't be afraid to be extreme.

Focus your thoughts.

You could draw maps or sketches of your world, then you would know the geography of your of the space you are building.

If your mind isn't doing what you want it to do then visualize another world, don't be afraid to brainstorm multiple ideas.

Grading Criteria:

____/ 40 Create: Planning and Ideation

- Experiment with multiple sculpture materials to create a minimum of 4 artifacts that show exploration of ideas and planning
- Participate in artist exploration activity and show understanding of the Surrealist art movement including the following artists: Salvador Dali, Louise Nevelson, and Joseph Cornell
- Identify emotions and ways to communicate those emotions through the expressive features and characteristics of art
- Show evidence of planning in your sketchbook through images, words, etc.

____/40 Create: Technical Skills/Craftsmanship

- Completion of **Inner World Sculpture**
- Successfully demonstrate ability to use multiple materials and mediums to create one final sculpture
- Inner World sculpture very effectively communicates emotion through expressive vs. structural use of materials and the expressive features and characteristics of art to convey meaning. For example: use of color, repetition, pattern, form, space, etc.
- Inner World effectively demonstrates and employs the techniques of assemblage to communicate the emotion/s intended by the artist

____/30 Studio Habits

- Persistence and effective use of class time is always demonstrated.
- Materials are always properly used and cared for.
- Work area is always cleaned up at the end of each studio session.
- Come prepared with all needed supplies. (i.e. Sketchbook)
- Participate in class discussions in a thoughtful way.

Appendix C: Visual Art Standards Secondary Grading Rubric

Name _____ Project _____ Date _____ Period _____

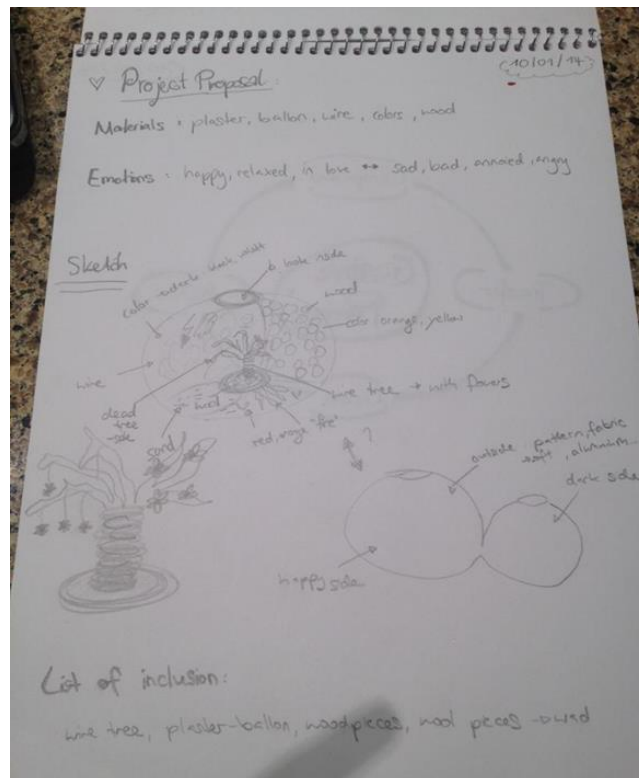
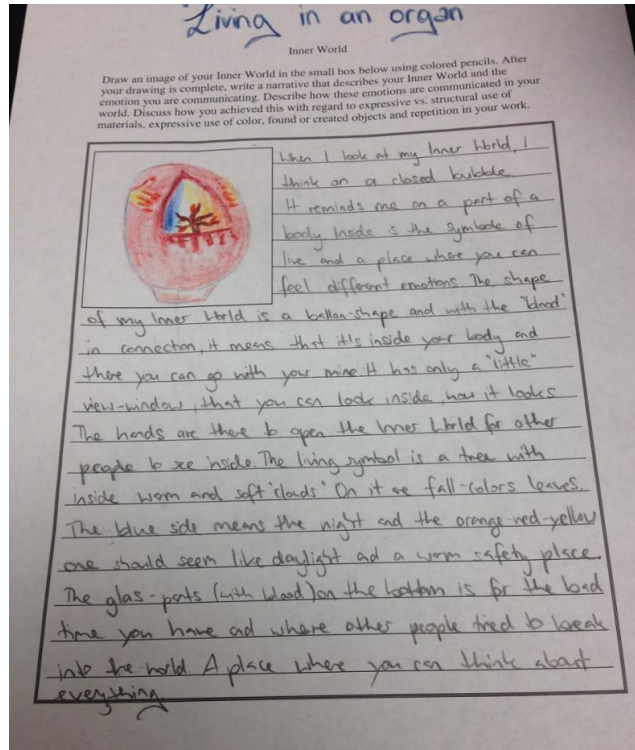
Visual Art Standards Secondary Grading Rubric

1. Observe and learn to **COMPREHEND** 2. Envision and Critique to **REFLECT** 3. Invent and Discover to **CREATE** 4. Relate and Connect to **TRANSFER**

Scoring Criteria	Exceeds Standard	Meets Standard	Approaching Standard	Below Standard	Total Score	
	4	3	2	1	Student	Teacher
Planning & Ideation	Sketches, ideas, and studies show extensive understanding of the creative process.	Sketches, ideas and studies show sufficient understanding of the creative process.	Sketches, ideas and studies are limited, showing basic understanding of the creative process.	Little to no planning/brainstorming. Lacks evidence of understanding of the creative process.	/4	/4
	Explores materials and/or techniques in unique and innovative ways (includes: multiple viewpoints, solutions and/or perspectives).	Explores materials and/or techniques (may include: more than one viewpoint, solution and/or perspectives).	Explores materials and/or techniques in a basic way. Teacher support is needed to develop viewpoints, solutions and/or perspectives.	Little to no exploration of materials and/or techniques.		
Application of Media & Language of Art	Advanced application of artistic media, technology and/or technique(s).	Skillful use of artistic media, technology and/or technique(s).	Limited/inconsistent use and understanding of artistic media, technology and/or technique(s).	Little to no use and understanding of artistic media, technology, and/or technique(s).	/4	/4
	Extensive use of the language of art within the artwork.	Sufficient use of the language of art within the artwork.	Limited/inconsistent use of the language of art within the artwork.	Little or no use of the language of art within the artwork.	/4	/4
Communication and Meaning	Work of art clearly and thoughtfully communicates personal meaning (ideas, emotions or points of view) through the use of creative problem solving skills.	Work of art communicates personal meaning (ideas, emotions or points of view) through the use of creative problem solving skills.	Work of art attempts to communicate meaning (ideas, emotions or points of view minimally expressed) and lacks originality.	Work of art is incomplete (lacks ideas, emotions or points of view) and is unoriginal or directly copied.	/4	/4
	Able to articulate and defend all artistic design choices and intent.	Able to articulate some design choices and artistic intent.	Able to recognize few design choices and artistic intention with assistance.	Unable to recognize artistic meaning and design choices.	/4	/4
Student Score			/20	Teacher Score		/20

*revised June 2014

Appendix D: Sculpted Space – Inner Worlds Proposal and Sketchbook Example



Appendix E: Formal Learning Interview Guide and Digital Portfolio Rubric

Hello! Tomorrow we will begin meeting one-on-one to discuss your learning in this class and we will use the rubric used for evaluation in this class to guide our discussion. Be prepared to present your learning so far. Evidence of your learning can be shown in the form of your project page on bulb (listed below), your sketchbook, photos, etc.

Project Pages: Each project page will be graded individually and the page is due on the same day that the project is due! Project pages are worth a total of 30 and are entered into the gradebook separate from the project grade.

Thorough documentation of creative process through digital portfolios: ___/10

- **Basic:** With reminders most planning documents and images of work uploaded to the student's portfolio.
- **Developing:** with reminders most planning documents and images of work are uploaded to the student's digital portfolio in a timely manner.
- **Proficient:** with reminders planning documents and images of work are uploaded to the student's digital portfolio in a timely manner.
- **Fluent:** all planning of documents and images of work are uploaded to the student's digital portfolio in a timely manner.

Reflection: ___/10

- **Basic:** reflective activities are completed without care.
- **Developing:** reflective activities are completed but show only a basic understanding of what was learned through the creative process.
- **Proficient:** reflective activities are completed thoroughly and thoughtfully. Student is able to articulate what they have learned through the creative process.
- **Fluent:** reflective activities are completed thoroughly and thoughtfully. Student is able to articulate what they have learned through the creative process using content specific vocabulary.

Articulation of personal strategies for thinking and solving a problem through art ___/10

- **Basic:** artist provides a basic description of their decisions and creative process with little reference to the overall meaning behind the work.
- **Developing:** artist provides a detailed description of their creative process and provides a thoughtful explanation of the decisions made and the overall meaning behind the work.
- **Proficient:** artist provides a detailed description of their creative process and provides a thoughtful explanation of the decisions made and the overall meaning behind the work.
- **Fluent:** artist fully states how the representations of their own decisions, techniques, and expressive voice communicate purpose or message to the viewer.

Appendix F: Artist Research Page

Artist Research bulb page (within your 3-D folder)

- What is the Surrealist movement in art? When did it begin? What cultural/historical events influenced this movement?

- Look at the work of Salvador Dali. Look particularly at his landscapes. What meaning can you infer from these paintings? Research Dali, and what he was communicating with his work. Choose one landscape painting. Copy and paste this image onto your bulb page. Include the title, date, size, artist and materials in your caption.
 - a. Interpret the work based on your personal and contextual understanding of the artwork's story, meaning and messages. Examine the work of art; respond to it. Describe what you see and make connections between what you see and what it means to you.

- Look at the work of Joseph Cornell. Look particularly at his assemblages. What meaning can you infer from his artwork? Research Cornell, and what he was communicating with his work. Choose one assemblage. Copy and paste this image onto your bulb page. Include the title, date, size, artist and materials in your caption.
 - a. Interpret the work based on your personal and contextual understanding of the artwork's story, meaning and messages. Examine the work of art; respond to it. Describe what you see and make connections between what you see and what it means to you.

- Look at the work of Louise Nevelson. Look particularly at her assemblages. What meaning can you infer from her artwork? Research Nevelson, and what she was communicating with her work. Choose one assemblage. Copy and paste this image onto your bulb page. Include the title, date, size, artist and materials in your caption.
 - a. Interpret the work based on your personal and contextual understanding of the artwork's story, meaning and messages. Examine the work of art; respond to it. Describe what you see and make connections between what you see and what it means to you.

Present your research to another group.

Appendix G: Assessment of Artists in History linked to Inner Worlds

Name: _____ /40

I learned about the following artists today:

-
-
-

1. **Artist:**

Art Movement:

What were some common themes in this artists work?

What was the title of the work you viewed and what materials were used to create it?

Describe what you see and make connections between what you see and what it means to you.

2. **Artist:**

Art Movement:

What were some common themes in this artists work?

What was the title of the work you viewed and what materials were used to create it?

Describe what you see and make connections between what you see and what it means to you.

3. **Artist:**

Art Movement:

What were some common themes in this artists work?

What was the title of the work you viewed and what materials were used to create it?

Describe what you see and make connections between what you see and what it means to you.

4. How do these artists and their work connect to the concept of "Inner Worlds – Sculpted Space" (2-3 sentences)

Appendix H: Example of an Elementary Artist's Review

4th Grade Artwork Review

NAME: _____ Class Code: _____

- | | | |
|--|-----|----|
| 1. I created a treasure box with personal meaning. | Yes | No |
| 2. I put my best effort into my artwork. | Yes | No |
| 3. I used my work time wisely. | Yes | No |
| 4. I treated my art materials with respect. | Yes | No |
5. Explain what you learned about collage, decoupage, and assemblage.
6. What is your favorite part about your artwork? Explain your answer.
7. What could you improve about your artwork? Explain your answer.

Appendix I: Example of a Middle School Grading Rubric Front and Back

SHORT WRITTEN RESPONSE: (15 points)

1. What are some of the different influences on your identity? (Big themes, not specifics)

2. Do you think you were successful in expressing your personal identity through your artwork? Why or why not?

3. Is there anything you would change about your artwork?

4. Why is it important to understand your identity?

IDENTITY FINGERPRINT SELF-EVALUATION RUBRIC NAME _____

	Excellent (25 points)	Good (20 points)	Okay (15 Points)	Needs Work(10points)
Objective #1: Exploring Ideas Brainstorming and Planning	I thoughtfully completed all brainstorming activities and creative questions. I was honest and found a variety of answers.	I completed brainstorming activities and creative questions. I tried to think of a variety of answers.	I only completed about half of the brainstorming activities and creative questions, it sort of helped me with my final artwork.	I did not complete most of the brainstorming activities and creative questions. I could have worked harder.
Objective #2: Personal Meaning Artists create artwork that tells personal stories	My artwork is a true reflection of who I am as an individual, I explored the idea of personal identity very deeply.	My artwork is about me and I explored my personal identity.	My artwork expresses my identity, but I could have included more information.	My artwork could express my identity much better.
Objective #3: Craftsmanship Completion and Presentation	I worked hard and my artwork is well made. I made choices that create a finished piece.	My artwork is neat, and I met all requirements.	My artwork is okay, I could have worked harder to create a finished piece.	My artwork is kind of sloppy, and I am not sure if I met the requirements.

On a scale of 1-10 (10 is the BEST), circle the number that best describes how you used your class time to work on your project:

1 2 3 4 5 6 7 8 9 10

Appendix J: 3rd Grade District Performance Assessment Pages 1-4

2014-15 Elementary School Visual Arts Grade 3 Performance
Assessment

TEACHER EDITION

Instructions: Students will create an artwork with the purpose of depicting a theme of personal interest. Each student will have an opportunity to plan the content of his or her artwork before creating a final piece. Following the creation of their final piece, each student will also have the opportunity to reflect on their artwork. Students will demonstrate successful completion of this task through the expression of ideas, the appropriate choice of art materials, and demonstration of basic studio skills while creating their artwork.

Accommodations may be made in alignment with student IEPs, including but not limited to extended time, oral presentation, and art materials. All directions are to be read aloud to all students.

Time Needed: 2-4 class periods

Materials Needed: Assessments, 9" x 12" drawing paper, pencils, erasers, colored pencils, crayons, sharpies, markers, and oil pastels.

2014-2015 **Assessment**

2014-15 Elementary School Visual Arts Grade 3 Performance
Assessment

Colorado Academic Standards for the Visual Arts
 CO-VA09-GR.3-S.1-GLE.1 Art has intent and purpose
 CO-VA09-GR.3-S.2-GLE.1 Artists, viewers and patrons use the language of art to respond to their own art and the art of others.
 CO-VA09-GR.3-S.3-GLE.1 Use basic media to express ideas through the art making process
 CO-VA09-GR.3-S.3-GLE.2 Demonstrate basic studio skills
 CO-VA09-GR.3-S.4-GLE.1 Works of art connect individual ideas to make meaning

Successful completion of this task will indicate that students:

- Know how to create art, critique and reflect on their own work and process, and connect art to their personal experiences and values.
- Use basic media with competency
- Make choices in art
- Create art for a purpose
- Make choices in art
- Experiment with drawing media
- Create an artwork individually
- Generate and Express ideas

Task Objectives: (DOK 3)
 The student will:
 -Generate ideas and images to plan an artwork that expresses an idea of personal importance
 -Make choices in an artwork that demonstrate the effective use of basic characteristics and expressive features of the visual arts
 -Choose drawing media to express an idea, and apply with good craftsmanship
 -Reflect on their art by describing and analyzing personal meaning, choices, and possible improvements

Relevance and Application:

- Art connects to other disciplines
- Art connects to personal experiences
- Experimentation as part of the decision making process
- Evaluation of visual information
- Art connects to culture and history

2014-2015 **Assessment**

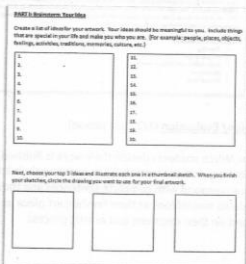
2014-15 Elementary School Visual Arts Grade 3 Performance
Assessment

PART I: Brainstorming (1/2 to one class period)

Instruction: Have each student plan the content of their artwork by using the brainstorming worksheet. The purpose of this brainstorming activity is to generate as many ideas as possible, not necessarily to create a rough draft.

Step One: Create a list of ideas. Any idea can be included here, even if the student feels it is not a great idea or one they may end up using for their final artwork.

Step Two: Narrow the list into the top 3 ideas and create a thumbnail sketch of each idea. These sketches do not have to become a rough draft, but will be used to help plan the final artwork. When the thumbnail illustrations are complete, students circle the idea they like the best for their final artwork.




2014-2015 **Assessment**

2014-15 Elementary School Visual Arts Grade 3 Performance
Assessment

PART II: Create Final Drawing (one – two class periods)

Instruction: Remind students to use their brainstorming activities in the creation of their final piece, the final piece may evolve from the initial plan. Students now have the task of choosing materials for their piece; the art materials should fit the meaning of their personal idea as best as possible. (For example, a rainy day will be different than a birthday party). Students will be demonstrating studio skills during this step, and applying their materials with good craftsmanship. Students are working to express an idea and personal meaning in their artwork. Their decisions and use of art materials will help with the expression of their ideas.



PART III: Reflection/ Evaluation (1/2 class period)

Instruction: When students decide their work is finished, they will use the reflection/ critique worksheet to evaluate their artwork. Students should respond with complete sentences and thoughtful answers. Students should look at their finished art piece as they individually reflect on their decisions and artistic process.

2014-2015 **Assessment**

Appendix J: 3rd Grade District Performance Assessment Pages 5-6

2014-15 Elementary School Visual Arts Grade 3 Performance Assessment - [REDACTED]

PART 2: Reflective Questions

Using **criteria sheets** developed through this process answer the following questions:

1. I brainstormed and planned my idea. Yes No
2. I chose an idea that is important to me. Yes No
3. My artwork has good craftsmanship. Yes No

4. What idea did you choose for your artwork?

5. Why is this idea important to you?

6. What materials did you use for your artwork?

7. How do the materials you chose fit your idea?

8. If you had to change something about your work, what would it be?

2014-2015 [REDACTED] Assessment

2014-15 Elementary School Visual Arts Grade 3 Performance Assessment - [REDACTED]

GLE	UNSATISFACTORY 1	PARTIALLY PROFICIENT 2	PROFICIENT 3	ADVANCED 4
4.1 We create art that connects individual experiences to make meaning.	Student generated a minimum of 3 ideas. Within categories in Part 1 are low level and predictable. Some ideas are appropriate to the question, but do not answer the question.	Student generated a variety of predictable ideas. Some ideas varied from most ideas.	Student generated a variety of ideas. Most ideas are original.	Student generated a large volume of ideas. Many ideas are sophisticated and show a progression of idea development.
4.2 We create art that expresses ideas.	Student generated a minimum of 3 ideas. Some ideas are not relevant to the question.	Student generated few sketches (1-2).	Student generated 3 sketches.	Student generated 3 sketches. The sketches are higher level than those of the other students.
4.3 We create art that demonstrates basic studio skills.	Student did not visually express an idea that may not be of personal importance.	Student visually expressed an idea that may not be of personal importance.	Student visually expressed ideas of personal importance.	Student visually expressed ideas of personal importance, with inventiveness and original approaches to the problem.
4.4 We create art that demonstrates basic studio skills.	Student demonstrated low basic studio skills. Some materials choices are inappropriate.	Student demonstrated basic studio skills. Some materials choices are inappropriate.	Student demonstrated basic studio skills. Some materials choices are appropriate and original approaches to the work.	Student demonstrated advanced studio skills. Many inventive and original approaches to the problem.
4.5 We create art that demonstrates basic studio skills.	Poor craftsmanship.	Good craftsmanship.	Good craftsmanship.	Excellent craftsmanship.
4.6 We create art that demonstrates basic studio skills.	Student expressed few ideas in detail.	Student expressed some ideas in detail.	Student expressed ideas in detail.	Student expressed ideas with inventiveness and original thinking.

2014-2015 [REDACTED] Assessment

Appendix K: Portfolio Cover Sheet for Third Grade

One thing I will never forget from art this semester is...

MY ART PORTFOLIO

First Name _____ Last Name _____

Teacher _____

My favorite piece this semester is...
...because

This is a Color Wheel. The circles are primary colors. The triangles are the secondary colors we get when we mix primary colors.
Complementary colors are across from each other

Cultural Connection:
El Dia de los Muertos is a holiday in Mexico.

Three things I learned about el Dia de los Muertos:

1)
2)
3)

Complementary Color Pairs:

Spring Colors: _____ + _____

Christmas Colors: _____ + _____

Bronco Colors: _____ + _____

The steps I took to make my tree collage:

Appendix M: Apprentic to Master Rubric

Art Week Rubric / Week # ____ / Date: _____ Class Code: _____

Name: _____

Understand Art World 	4 - MASTER	3) - APPRENTICE	2) NOVICE
--	-------------------	------------------------	------------------


Artist to Artist: <i>Critique</i>	I can discuss the ideas in my art work and in the art work of others using art words.	I can discuss my art work and the art work of others using art words.	I need support to discuss my art and the art of others. I need support to use art words.
--	---	---	--

Artist to Art World: <i>Connect</i>	I can find artists in history and contemporary artists and show how they connect to my artwork.	I can find artists in the art world and show how they connect to my artwork.	I need support to find artists in the art world and show how they connect to my artwork.
--	---	--	--

Artist to Studio: <i>Community</i>	I am respectful and responsible for myself, my classmates, materials, and tools. I help the class as a whole work well together.	I am respectful and responsible for myself, my classmates, the materials, and tools that I use.	I need support to stay on task. I don't respect or take responsibility for myself or the materials.
---	--	---	---

 <p>This week</p>	<p>4 - MASTER I do. I teach. I challenge myself. I am a leader.</p>	<p>3 - APPRENTICE I do. I am independent.</p>	<p>2 - NOVICE We do. I need support.</p>
<p>Stretch & Explore </p>	<p>I experiment, ask questions, take risks, challenge myself.</p>	<p>I experiment and ask questions with my art work.</p>	<p>I find it hard to experiment. OR I am unwilling to try.</p>
<p>Engage & Persist </p>	<p>I choose work, focus, problem solve, and persist with my work.</p>	<p>I choose work, focus, and persist with my art work. I usually work on skillbuilders.</p>	<p>I find it hard to focus. OR I am unwilling to try.</p>
<p>Observe </p>	<p>I take the time to look carefully and use what I see in my work in unique ways.</p>	<p>I take the time to look carefully and use what I see in my work.</p>	<p>I need support to look and use what I see in my work.</p>
<p>Develop Craft </p>	<p>I persist in improving my art skills. I have good craftsmanship.</p>	<p>I have basic art skills and craftsmanship.</p>	<p>I need support to use basic art skills.</p>
<p>Express Ideas & Feelings </p>	<p>I use materials to clearly communicate complex art ideas that interest me.</p>	<p>I use materials to communicate art ideas that interest me.</p>	<p>I need support to communicate my ideas.</p>
<p>Envision </p>	<p>I begin with a plan. (draw/write) I can explain how my plan develops over time.</p>	<p>I begin with a plan. (draw/write)</p>	<p>I have a plan in my head.</p>
<p>Reflect (Writing) </p>	<p>I can write an artist statement using art words.</p>	<p>I can answer written questions about my work with specific answers using art words.</p>	<p>I can't really answer the questions. I don't understand.</p>

Appendix N: Example Apprenticeship to Master Card for Fourth and Fifth Grades

<i>Apprentice to Master</i>	
	Mapmaker
Toolkit - Skillbuilders	
1. Design a compass rose	
2. Design a cartouche	
3. Draw 3 different kinds of maps	
Words	
1. Legend / Key	
2. Compass Rose	
3. Cartouche	
4. Cartographer	
5.	
Name: _____	
Class Code: _____ Date: _____	

Mapmaker	
Artists	
1.	
2.	
Work on Projects	
Present	
1.	

Appendix O: Warm and Cool Feedback



Warm feedback

The descriptive language
you use is great.
I love that it is
dramatic.



Cool feedback

I want to hear
more! Can you
do another poem?

The sun rises my heart is pounding
I sleep some more and all I
hear is "boom, boom, boom" and
"thump, thump, thump" finally I
wake up and the noise stops

By: _____

Appendix P: Data Tracker with Baseline Data

Baseline Performance Summary					Automated	Automated	Baseline Data Information		
Baseline Performance Label	Numeric Label	Number of Students	Percentage of Students				Number of Baseline Groups (Automated)	4	
Under Prepared	1	10	33%				Lowest Group (Automated)	Under Prepared	
Somewhat Prepared	2	10	33%				Highest Group (Automated)	Ahead	
Prepared	3	7	23%				What do the data tell me about the lowest and highest performing groups? (Replace the text to the right with your own information)	For the lowest group, they were still good at following directions for conceptual ideas, but lacked the skills and techniques to match those conceptual ideas. The data also revealed weaknesses in idea development and explaining their reasoning. For the highest group, the data informed me that they could engage with idea development and demonstrate those ideas through applied techniques and skills.	
Ahead	4	1	3%						
Baseline Tracker Table									
No.	Automated First Name	Automated Last Name	Automated Baseline Label	Automated Numeric Label					
1	SM	AO	Somewhat Prepared	2					
2	L	B	Somewhat Prepared	2					
3	G	B	Under Prepared	1					
4	C	B	Somewhat Prepared	2					
BASELINE DATA INFORMATION							Identify Da	Enter data sources in this column	
Baseline Performance		Definitions					Source 1	4th Grade BCC Pre-Test	
Under Prepared		Entering course/grade more than one course/grade behind					Source 2	Artist Journal	
Somewhat Prepared		Entering course/grade somewhat prepared; likely partially proficient in the standards from the previous grade.					Source 3	Artist Statement	
Prepared		Students are entering the new course/grade well-prepared; likely proficient in the standards from the previous grade; most likely located in the first columns of					Source 4		
Ahead		Students are entering the new course/grade beyond prepared; likely advanced in the standards from the previous grade; likely located at the Partial Command					Source 5		
Enter First Name		Enter Last Name		Enter Score	Enter Score	Enter Score	Enter Score	Enter Score	Select from drop-down list
No.	First Name	Last Name	Source 1	2	Source 3	Source 4	Source 5	Baseline Group Assigned	
1	SM	AO	69.6% (16/23)	2	3			Somewhat Prepared	
2	L	B	78.3% (18/23)	3	3			Somewhat Prepared	
3	G	B	47.8% (11/23)	2	1			Under Prepared	
4	C	B	78.3% (18/23)	2				Somewhat Prepared	

Appendix Q: Heart Map Rubric

Heart Map Rubric Self-Evaluation*

Name: _____

Criteria	1	2	3	4
Planning Art	I am beginning to learn how to use planning in my art.	I am learning how to use my research journal for planning my art.	I use my research journal almost everyday to help plan my art.	I use my research journal on a daily basis for planning my art, And I am involved in research that helps me make new connections in my art.
Creating Art	I am beginning to learn how to create art.	I am learning how to create art from personal interest.	I can create art from personal interest, And begin to make meaning about my art.	I can create art from personal interest, And making meaning about my art, And connect my art to my research.
Describing Art	I am beginning to learn how to describe art.	I am learning how to describe the expressive features in my art.	I can describe the expressive features in my art, And express my point of view.	I can describe the expressive features in my art, And express multiple points of view, And connect my art to other areas of learning.
Understanding Art	I am beginning to learn how to understand my art.	I am learning how to understand my art and the art of others.	I understand my art and can make connections to the art of others.	I understand the meaning in my art and the meaning of others art by using inference and empathy.

*Students should be able to support their self-evaluation using evidence from their work:
Heart Maps, research or artist journal, and artist statements (verbal and/or written).

Appendix S: Process Journal Rubric

In your Process Journal.....	0 No Evidence	1-2 Limited Evidence	3-4 Adequate Evidence	5-6 Substantial Evidence	7-8 Excellent Evidence
<p>Criteria A: Knowledge & Understanding</p> <p>i) <i>of the art form studied, including concepts, processes, and the use of appropriate language</i></p> <p>ii) <i>demonstrate knowledge of the role of the art form in original or displaced context</i></p> <p>iii) <i>use acquired knowledge to inform their artwork.</i></p>	No evidence	Limited attempt at the written work in assignment sheets are less than half complete.	You have demonstrated a basic understanding of your process journal by completing most of your assignment sheets, defining most of the vocabulary words and including elements and principles of design.	You have a good understanding of your process journal. You are able to include , complete and organize the information needed for each unit and lesson. You have included plans and sketches need to create artwork.	You have an excellent understanding of the process journal. You have completed the written work expected and have gone above and beyond to include your own personal notes sketches and plans.
<p>Criteria B: Developing Skills</p> <p>i) <i>acquisition of skills and development of the skills and techniques of the art form studied.</i></p> <p>ii) <i>application of skills and techniques to create, perform and/or present art.</i></p>	No evidence	Limited attempt experimenting with the skills and techniques.	At a basic level you have demonstrated a simple and basic exploration of skills and techniques needed to complete artwork.	In your process journal there is evidence you have practiced, explored and acquired the skill and techniques need to apply to your artwork.	In your process journal you have creatively explored, practiced and mastered the skills need to apply to your artwork.
<p>Criteria C: Creative Thinking</p> <p>i) <i>outline a clear and feasible artistic intention</i></p> <p>ii) <i>outline alternatives, perspectives, imaginative solutions.</i></p> <p>iii) <i>demonstrate the exploration of ideas</i></p>	No evidence	Limited attempt at planning and sketching ideas and possibilities for you artwork.	In your process journal there is some evidence of a simple and basic sketches, plans and exploration of ideas to be use in your artwork.	In your process journal you have detail and completed sketches and plans for your artwork exploring possibilities and perspectives.	In your process journal you have numerous creative sketches and plans exploring numerous possibilities, perspectives and imaginative ideas.
<p>Criteria D: Respond</p> <p>i) <i>outline connections and transfer learning to new settings.</i></p> <p>ii) <i>create an artistic response inspired by the world around them.</i></p> <p>iii) <i>evaluate the artwork of self and others .</i></p>	No evidence	Limited attempt making connections, responding and evaluating your artwork.	adequate attempt creating connections to your artwork with written responses and evaluations relating to your artwork.	Your semester response and evaluation has strong and personal connections to your artwork.	In your semester response you have express personal connection, insights and given examples and references. It is obvious you are able to connect and transfer learning, as well as connect to your work.

Appendix T: Mask and Myth Rubric

Mask and Myth 7th grade	0 No Attempt	1-2 Limited	3-4 Adequate	5-6 Substantial	7-8 Excellent
<p>Criteria A: Knowledge & Understanding</p> <ul style="list-style-type: none"> -Of the art form studied -Related to your own personal style 	Does not meet any of the following descriptors.	You do not have an understanding of a paper mache' mask reflecting you natural phenomenon.	You have done a basic mask has eyes, nose and mouth demonstrating your own personal style.	You have created a mask which demonstrates your personal style and has a good connection to your natural phenomenon.	You have created an excellent mask demonstrates your personal style. You have done an excellent job connecting your mask to your natural phenomenon.
<p>Criteria B: Developing Skills</p> <ul style="list-style-type: none"> - acquisition of skills - application of skills -Completion of work 	Have not demonstrated any of the skill needed for paper mache.	You have not developed the skills needed to use paper mache.	Your mask is complete and demonstrate a basic awareness of craftsmanship and the skills and techniques used with paper mache'.	Your completed mask demonstrate a good use of paper mache' and the skills and techniques needed to demonstrate good craftsmanship.	Your completed mask demonstrate a good use of paper mache' and the skills and techniques needed to demonstrate good craftsmanship.
<p>Criteria C: Creative Thinking</p> <ul style="list-style-type: none"> - Identify an artistic intention - Demonstrate the exploration of ideas 	You do not have any plans or sketches for design of your mask.	You have not explored possibilities or demonstrated artistic intention with your paper mache mask	<p>Your mask demonstrates a basic attempt at personal and artistic intention.</p> <p>In your process journal you have included 2-3 different ideas and perspectives.</p>	<p>Your mask demonstrates a strong awareness of your personal artistic intention.</p> <p>In your process journal you have included 3 complete and different ideas and perspectives for you mask.</p>	<p>Your mask demonstrates a strong awareness of your personal artistic intention and the work you have done in your process journal.</p> <p>In your process journal you have included 3 complete, creative and different ideas and perspectives for you mask.</p>

Is there anything you want me to know about your work?

Appendix U: Student Learning Objective

Ambitious and Feasible Student Learning Objective (2014/15)				
Educator's Name: ██████████			School:	
Grade:	Subject:	Number of Students:	Interval of Instruction:	Required/Optional:
7	visual arts	60	4-5 weeks	Required SLO <input checked="" type="checkbox"/> Optional SLO <input type="checkbox"/>
Name and Description of Assessment:	Students will design and create a personal mandala demonstrating their understanding of the creative process. Student will demonstrate their understand of symbolism and radial and symmetrical design. Students will demonstrate the skills and techniques used with watercolor pencils and pen and ink in their artwork		SLO Type:	General <input type="checkbox"/> Specific Group <input type="checkbox"/> Individual Goals <input type="checkbox"/>
Rationale for Student Growth Objective:				
Please include content standards covered and briefly describe why assessment method is appropriate.				
For this SLO I will be assessing students using 2 of the 4 MYP grading criterion. MYP Grading Criteria A: Knowledge and Understanding- By assessing knowledge and understanding students will demonstrate their understanding of a mandala as an art form to express personal aspects of their life. Students will demonstrating their knowledge and understanding of symbolism, and radial and symmetrical design. MYP Grading Criteria C: Creative Thinking- Student's will demonstrate creative thinking by exploring unfamiliar perspectives and possibilities while sketching, planning and written reflection in their process journal. Student's exploration and creativity will transfer and be evident in their final				
Baseline Data:				
Please include what you know about your students' performance/skills/achievement levels at the beginning of the quarter/Hexter, as well as any additional student data or background information used in setting your objective. Feel free to attach any additional sheets needed, if any.				
This summative assessment is for all 7th grade students. The 7th grade Visual Arts class is a yearlong class. About 90% of the students were in a 6th grade visual arts class at ██████████ This year about 5% of students where at ██████████ and did not take art, may or may not have participated in elementary art. About 5% did not attend ██████████ last school year, and I am not sure if they had an art class.				
Student Learning Objective:				
Write a specific, measurable, ambitious, achievable and time-related objective. Clearly indicate the assessment to be used, the student success criteria based on that assessment, and the percentage of students reaching the success criteria that will result in a rating of Expected (3). Specify student inclusion/exclusion criteria, if any. (e.g. Student Attendance)				
70% or more of students will reach the goal of level 5-6 in the MYP grading criteria A and C. Only students with 95% attendance rate or better will be included in calculation this SLO result.				
Objective Attainment Level Based on Percentage of Students Meeting Success Criteria				
Significant Low (1) (< X%)	Low (2) [X% upto Y%]	Expected (3) [Y% to Z%]	High (4) (> Z%)	
<50%	51%-69%	70%-89%	>90%	
Approval of Student Learning Objective (Filled out prior to instruction cycle.)				
Date Submitted:	Teacher Signature:			
Date Approved:	Principal Signature:			
	*Assistant Superintendent Signature:			
	*Director of Research & Evaluation Signature:			
	* District Assessment Coordinator Signature:			
Results of Student Learning Objective (Filled out after instruction cycle completed.)				
Final Student Count:	Teacher Signature:			
Count Meeting Objective:	Principal Signature:			
Percent/Rating:	*Assistant Superintendent Signature:			
* Signature required for 3rd Quarter (Round-2) SLO only.				

Appendix V: Interview Guide and Observation Protocol

The following is the interview guide that will be used for the first interviews with the art teachers, school administrators, and parents. It is intended to start a conversation that will lead to answering the research questions and is based around the conceptual framework of the six dimensions of schooling: intentional, structural, curricular, pedagogical, evaluative, and aesthetic. It is not intended to put the speaker on the spot, but rather to help them clarify and describe their knowledge about visual arts assessment. The researcher is aware that honest conversations may be organic in nature. Should the interviewee wish to take the conversation in an unintended direction it will be allowed as long as it is related to the study research questions. Should the conversation veer away from the intended purpose, this guide will be used to return to the protocol.

Art teacher questions:

- What grades or levels do you teach? What specific arts classes do you teach?
- How long have you been a licensed arts teacher?
- How often do you see your students? How long are your art classes?
- Briefly describe your philosophy of art education.
- How do you decide what to teach?
- How do you decide what is the best way to teach what you teach? Does this vary?
- Briefly describe your views of assessment of visual arts.
- When do you assess student learning in the visual arts and how?
- What form does assessment usually take? Is this formative or summative?
- Do you assess differently in various situations? If so, please explain.
- What do you believe is evidence of student growth in the visual arts?
- Have you changed the way you assess student learning since new measures of teacher accountability have gone into effect? If so how? Are there benefits to the students? Are there benefits to you as an art teacher? Are their limitations?
- What are your perceptions about the effect of teacher accountability measures on visual arts assessment in general?
- Do you believe assessment is the same as or aligns with grading practices?
- May I use photographs of documents without identifying factors in this research?

School administrator questions:

- What is your role as an administrator of this school?
- How long have you worked at this school and in what capacity?
- How long have you been an administrator?
- Were you a classroom teacher? If so, for how long and what did you teach?
- What are your views about visual arts in the school curriculum?
- What is the basis for how and what is taught in the art classroom?

- What is your understanding of and comfort level with assessment in the visual arts?
- What do you believe is evidence of growth in the visual arts?
- What are your perceptions about the effect of teacher accountability measures on the visual arts in your school? For art teachers? For students? For parents? In general?
- Do you believe assessment is the same as or aligns with grading practices?
- May I use photographs of documents without identifying factors in this research?

Parent questions:

- How many students do you have at this school?
- Why did you choose to attend this school?
- How would you describe your level of involvement with the school in general?
- What are your views about visual arts education?
- What are your views about assessing the visual arts?
- What do you believe is evidence of growth in the visual arts?
- What are your perceptions about how your student is assessed in the visual arts? What do you appreciate? What would you change?
- Have teacher accountability measures affected the way you view visual arts assessment or the visual arts in general?
- Do you believe assessment is the same as or aligns with grading practices?
- Do I have permission to photograph and use your student's art work in this research with no identifying factors?

Observation Protocol

- Observation of the structure of the classroom and the school day
- Observation of teacher-student interaction and pedagogy
- Observation of intentional school reform strategies
- Observation of enacted visual arts curriculum and instruction
- Observation of enacted arts assessment
- Observation of school and classroom climate and culture
- Observations of missed opportunities for intentional arts philosophical pedagogy and assessment
- Observation of evaluation of visual arts program
- Observation of evaluation of teacher effectiveness
- Observation of the aesthetic dimension involved in visual arts curriculum, teaching, assessment, and structure of the school

Appendix W: Document Review Guide

Available documents will be reviewed considering the conceptual framework of this study, the six dimensions of: intentional, structural, curricular, pedagogical, evaluative, and the aesthetic. Inevitably, there will be documents reviewed that are unknown at this time. Also, documents will naturally fall into more than one dimension of schooling. This guide is to serve as a resource to begin document review and analysis.

Intentional:

- Review school pamphlets and flyers
- Review school websites

Structural:

- School and class schedules
- Calendar
- Layout of classroom including supplies and materials

Curricular:

- Review visual art curricular guides, if applicable
- Review visual art lesson plans
- Review assessment tools

Evaluative:

- Review school grading policy
- Review evaluation tools, if applicable
- Review students' artists' statements

Pedagogical:

- Review school handbook
- Review art teacher communication with parents and community involving the visual arts program

Aesthetic:

- Review students' artwork in various stages of completion from planning to final product
- Review arts resources and visuals provided to aid in visual arts teaching and learning