

Spring 2013

Visual Art Assessment For Middle School Students

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Visual Art Assessment for Middle School Students

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A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Master of Arts in Art Education

School of Art, Design and Art History

May 2013

Acknowledgements

It is a pleasure to thank those who made this thesis possible. I would like to express the deepest appreciation to my committee chair, Dr. Roger Tomhave, for his unwavering support. He continually conveyed a spirit of enthusiasm and dedication to my research. Without his knowledge and editing expertise this thesis would not have been possible. I would also like to thank Karin Tollefson-Hall and Mary Beth Cancienne for serving on the committee of this thesis. The guidance of this committee has both enhanced the quality of my writing and my understanding of this research topic. I am grateful for the community of educators, colleagues, and family who supported me throughout my graduate experience.

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Abstract

This research study was designed by a middle school art teacher to fulfill the new teacher evaluation requirements in Virginia. The study was implemented in a sixth grade art classroom of sixteen students in the 2012 fall semester. This research study investigated the use of an authentic assessment tool to document student growth in a middle school art classroom. This performance assessment tool, evaluating student artwork, used detailed criterion-referenced rubrics to score student achievement in units focused on drawing and painting. The design included a pre- and post-instruction artwork that was assessed with the created rubrics. Student artwork was organized in digital portfolios to also document student growth and achievement. Students wrote reflective artist statements to demonstrate mastery of the instructional objectives and learned vocabulary. This assessment tool was designed to test the viability of using detailed rubrics and performance assessments to provide data on student growth and achievement as measures to determine teacher performance evaluation requirements.

Keywords: art, artist statements, artwork, authentic assessment, criterion-referenced, drawing assessment, formative assessment, middle school art assessment, painting assessment, performance assessment, rubrics, student growth, summative assessment, teacher evaluation in the arts.

CHAPTER ONE

THE PROBLEM AND ITS SETTING

Background of the Study

Art education programs, curriculum, methods of instruction and assessment practices vary greatly among public schools. Art programs follow established state standards of learning as well as national standards. These standards provide guidelines for art education. In contrast to core curriculums, art education does not typically assess students using standardized testing. A standardized method of assessing student achievement in art is not currently in place at the school district in which this study takes place.

I have taught art education in public schools for three years at the elementary and middle school level. The school in which I currently work supports teacher improvement, goal setting, and student achievement. There are many teacher in-services, faculty meetings, and assessment/curriculum development trainings currently taking place. Teachers are setting higher standards for student, monitoring student learning with formative and summative assessment, and adjusting plans and teaching practice to allow for optimum student growth. In the midst of this energetic improvement, student growth and academic achievement are now directly connected to teacher evaluation. Teachers and students are being held accountable for their performances through specific student assessments and teacher evaluations. Yet, in the visual arts, there has been very little

precedent for, or attention paid to, authentic assessments that can show reliable student growth over time or levels of student achievement.

A detailed description of the new teacher evaluation standards and criteria, which places a heavy weight on student academic progress, is listed here.

According to the Virginia Department of Education,

The Board's *Guidelines for Uniform Performance Standards and Evaluation Criteria for Teachers* recommend that each teacher receive a summative evaluation rating, and the rating be determined by weighting the first six standards equally at 10 percent each, and that the seventh standard, students' academic progress, account for 40 percent of the summative evaluation.

(Virginia Department of Education, 2012, p.5)

Although experienced in evaluating individual projects to document student achievement, I have not previously employed methods to collect data that would reliably measure prior knowledge, or lead to comparisons that might show growth over time. In many cases student growth is not currently being recorded.

Just as with other subjects, art educators need reliable and valid methodology to score and document student growth, and in my school district this methodology will now be required of me. Yet, art educators that teach in my school where this study is being conducted have limited training in data collection. This lack of training is problematic as we are now required to collect data on each student over the course of a year. Teachers were encouraged to design a pilot assessment and implement it their classrooms. A middle school pilot assessment was implemented during the 2011-2012 school year. The structure of the pilot assessment has directly influenced the use of pre-instruction and post-instruction assessments in this study. During the pilot assessment I conducted, student work was collected and stored for the duration of one year. This work was shown

to the school principal during meetings throughout the school year. Student work was assessed using a pilot set of criterion and assessment rubrics based on a four-point scale. Students did not self-assess their work. The most significant changes that were made from the pilot assessment to the study assessment were: 1) student work was photographed and returned to the student promptly after completion; 2) students self-assessed their artwork; 3) the assessment rubrics provided detailed descriptions of every achievement level in relation to each criterion assessed; and 4) students responded to their artwork and learning experience through written artist statements. These additions and/or improvements from the pilot study provided valuable information and a more authentic assessment that also served as a learning tool for the students

This study was conducted during the fall semester of the 2012-2013 school year. I implemented two units of instruction. I have written and implemented two discipline-based units of study which include figure drawing from a model and landscape painting. Assessment is included as a necessary component of this teaching practice. The first unit focused on figure drawing from a live model. The second unit of instruction focused on landscape painting. This study was conducted with a sixth-grade class of sixteen students. All sixteen sixth-grade students had attended the same elementary school with similar elementary art experiences. This was the first art class I had taught this group of students.

Statement of the Purpose

The purpose of this study is to provide an understanding of assessment and data collection using a series of detailed rubrics in a middle school art classroom for the

purpose of documenting student growth throughout the course of two units of study. This study will examine the validity of data collected through an assessment tool consisting of a series of criteria, with assessment rubrics expressing four performance levels for each criterion. Virginia art educators have a current need for an assessment procedure that measures prior knowledge and academic growth as students participate in their courses. And, as previously stated, educators' professional evaluations in the study district now depend on valid data collection of student progress. The Virginia Department of Education (2012) states, "Student learning, as determined by multiple measures of student academic progress, accounts for a total of 40 % of the evaluation" (p. 42). The middle school administrator in my school district has set the goal that my students each exhibit seventy-five percent growth this school year within all areas of instruction.

It is hoped that the assessment tool created for this study will successfully record student ability in selected areas before and after instruction. The level of growth that may take place as a result of instruction will be calculated as a percentage of growth as evidenced by "...well-tested applications such as residual learning gains derived from regression and percentile growth scores" (Virginia Department of Education, p. 39).

In addition, if successful, this study may be able to inform other art teachers of reliable assessment procedures for student art production. The overall objective of this study is not only to create an assessment model for the current classroom, but also one that may be adapted to meet the needs of other art teachers and their art programs.

Statement of the Need

Investigation of assessment procedures in art education is needed for several reasons. First, documenting student growth and measuring a rate of growth has not previously been required in the state of Virginia for teachers of the arts. The Virginia Department of Education (2012) states, “The use of student learning measures in teacher evaluation is novel for both teachers and principals” (p. 41). Teachers are accustomed to grading student work in the form of a project or product grade. Educators use a wide variety of scoring procedures to evaluate student work. Teachers may evaluate student portfolios or individual works of art using rubrics to determine a numerical score. Prior to new assessment and data collection requirements, middle school art teachers in the study school system used various rubrics for grading the final products of student work. However, these individual grades were not used to compare or document growth throughout the length of a unit or course of study.

Second, teachers may be unfamiliar with implementing pre-instructional assessments to measure student’s prior knowledge. It has not been common practice in my school system for art education teachers to assess the student’s ability before instruction takes place. The collection of pre-instruction data is now necessary to more accurately document student growth. This study proposes a model for pre-assessing art production skills. A flexible model is needed in order to be adapted to the specific art curriculum, instructional focus of the teacher, length of the middle school art course, and the amount of time students spend in art, while assessing authentic, performance-based demonstrations of art learning.

The middle school art experience can differ greatly from district to district and even school to school. Middle school art classes across the state vary in length. Some art courses are semester long, some are yearlong, while others may be on an exploratory rotation. The length of each class varies as well as instructional budgets. Differences can also arise in the curriculum implemented by each teacher, even though curriculum is guided by state-wide art standards of learning. This diversity among art programs warrants a flexible assessment model to best serve the needs of the individual art educator. It is hoped that the model developed in this study be a resource for art teachers around the state of Virginia as they create their own assessment tools to document student growth.

Third, teacher evaluations will depend on the growth of each individual student and therefore, require valid assessment tools for data collection. Art educators will benefit from a tested model that measures and documents student growth in art production. According to Virginia Department of Education (2012), “Another requirement for the fair determination of learning gains is the defensible methodology for analyzing measures of student learning (for example, well-tested applications such as residual learning gains derived from regression and percentile growth scores)” (p. 39). Teachers will be required to show data and percentages of growth for each student to their administration. Teacher evaluations will be directly tied to teacher goal setting and data collection in a yearlong process.

Research Question A

What will be the percentage of growth that students will exhibit between pre-instruction assessments and post-instruction assessments prior to, and as a result of drawing and painting instruction?

Research Question B

What is the correlation between student self-assessment and teacher assessment on a series of detailed rubrics?

Research Question C

Does the use of detailed assessment rubrics lead to reflective student self-evaluation and student writing which employs art vocabulary derived from the detailed assessment rubrics?

Limitations

This study is limited to: 1) the participation of one class of sixteen sixth-grade art students who are enrolled in art during the time of this study; 2) the time permitted for instruction during thirty class periods that are fifty minutes long; 3) the assessment of only two units of study, one in drawing and one in painting; and 4) detailed measurement

of skills developed and vocabulary attained during these units, with less attention paid to historical, guiding themes, and aesthetic components of the lesson. For the purpose of this study, the assessment of art did not focus on students' retention of knowledge of the historical and contemporary artists featured, but rather on the exhibition of media and vocabulary skills attained. This study is designed within the framework of the new Virginia teacher evaluation.

Definition of Terms

Alternative Assessment: Alternative assessments are assessments that are non-traditional and differ from past standardized evaluations or classroom assessments.

Analytic Scoring: Analytical scoring is a scoring procedure in which performances are evaluated for select traits, with each trait receiving a separate score.

Authentic Assessment: Authentic assessments are usually alternative assessments that:

- (1) are performance-based and require solutions to real world problems;
- (2) are integrated, complex and challenging;
- (3) and encourage students to apply their previous knowledge and relevant skills to solve realistic problems when completing these tasks.

Confirmability: "A degree of neutrality or the extent to which the findings of a study are shaped by the respondents and not researcher bias, motivation, or interest" (Cohen & Crabtree, 2006)

Credibility: Credibility is establishing a "confidence in the 'truth' of the findings" (Cohen & Crabtree, 2006).

Criterion: A criterion is a principle or standard by which something may be judged or decided.

Dependability: “Dependability is achieved when it can be shown that the findings are consistent and could be repeated” (Cohen & Crabtree, 2006).

Evaluation: An evaluation is a procedure used to determine if the expectations and aims of an educational process reflect reality (results of the process).

Formative Assessment: Formative assessment is a part of the instructional process. It provides the information needed to adjust teaching and learning strategies within a lesson, or from one lesson to the next.

Performance Assessment: Performance assessments require students to create and construct responses to authentic challenges and demonstrate, in a variety of contexts, processes by which they conducted their inquiries. A performance assessment can occur over time and result in tangible products or observable performances with multiple paths to successful performance.

Rubric: A rubric is an explanatory description of a level of achievement in relation to specific criteria.

Summative Assessment: Summative assessments are given periodically to determine at a particular point in time what students know and are able to do.

Transferability: Establishing that “the conclusions found as a result of a study may be transferable to other times, settings, situations, and people” (Cohen & Crabtree, 2006).

Procedural Overview

- 1) This study will be conducted in the following procedure for each of the two units:
A pre-instruction assessment will be conducted to measure prior knowledge by employing a formative assessment. The criteria and rubrics from this assessment will be used for the summative assessment for both the drawing and painting units;
- 2) Teaching instruction will include a PowerPoint presentation, a demonstration of techniques and skills, and discussions of art history topics which include art vocabulary.
- 3) Students will be introduced to a detailed rubric and instructed how to correctly use it to self-assess their works of art.
- 4) Students will complete a self-assessment and the teacher will assess students' pre-instruction artwork.
- 5) At the conclusion of each unit students will create a post-instruction artwork.
- 6) Students will complete a self-assessment of their post-instruction artwork and the teacher will assess students' post-instruction artwork.
- 7) Student will complete a written artist statement to demonstrate their understanding of vocabulary, skills, and concepts related to the unit by following a prompt.
- 8) The instructor will evaluate the accuracy of the students' responses in the artist statement to the prompt with regard to personal evaluation of their growth and potential for improvement. The student should show mastery of the unit vocabulary, skills, and concepts in their statements.

These procedures will be implemented for one drawing unit and one painting unit.

CHAPTER TWO

REVIEW OF THE LITERATURE

This chapter addresses the need for pre- and post-instruction assessment in the fine arts for the purpose of demonstrating positive effects on student learning. The research establishes a foundation of current art assessment practices and what techniques are successfully being utilized in the classroom. This body of research will support the assessment design in this study. Literature from both general education and the field of art education support the use of authentic assessment, rubrics, and student portfolios. The literature review is organized into the following topics: 1) Assessment; 2) Rubrics; and 3) Digital Portfolios.

Assessment

“Architect Alan Sandler once said, “Good assessment is like good architecture. It directs people’s attention and their activities in worthwhile ways” (as cited in Huffman, 1998, p.64). Assessment in the arts can give direction to both the students and educator. According to Huffman (1998), “assessment provides the teacher with detailed guidance for instruction, better management, and evidence of student growth, and should also provide the student with clarity, guidance, and motivation for learning” (p 64). Assessment can come in many forms and occur at different times in the learning process.

Armstrong (1994) provides two crucial reasons why it is important to develop and construct sound assessment practices. The first reason is to determine whether what we think is being taught is in fact being learned, and the second is that assessment results can demonstrate the value of art education in terms that the public can understand. (as cited from Brewer, 2008, p.63).

Assessment organizes the content that is being taught, assesses what the teacher strives for the students to learn, and identifying areas where students continue to need support. Student assessment is not only conducted at the end of a learning experience (summative assessment), but can take place throughout the learning process (formative assessment). It can monitor student achievement and assist the teacher in their instruction. An art educator and students can both benefit from the use of formative and summative assessment. As Garrison and Ehringhaus (2012) explain, “Summative assessments are given periodically to determine at a particular point in time what the students know and do not know” (p.1). Garrison and Ehringhaus go on to say that, “The key is to think of summative assessment as a means to gauge, at a particular point in time, student learning relative to content standards” (p.1). Formative assessment provides information to direct instruction as it takes place. In the study school system all assessments are designed by the teachers, there is no countywide or statewide arts assessment currently in place for the visual arts.

Grant and Stronge (2009) support teacher-generated assessments stating,

Teacher-developed assessments are closer to the student and thus closer to the learning that is taking place in the classroom... Teacher-developed assessments can also be tied more closely to the intended curricular aims that were actually taught, giving a clear picture of what students have learned as a result of the instruction. (Grant & Stronge, 2009, p.62).

Zimmerman (1997) states that performance assessment, “requires students to create and construct responses to problems and demonstrate, in a variety of contexts, processes by which they conducted their inquiries” (p.149). This form of authentic assessment provides evidence of understanding, applying, and problem-solving within the art-making process, which supports higher level thinking. This type of assessment supports the overarching objectives of art education programs, such as student problem-solving, using materials in inventive ways, creativity, self-expression as well as the application of skills and techniques. Performance assessment is an assessment that allows the students to continue to work as an artist and create works of art while allowing the teacher to measure their achievement in relation to the goals of the learning experience. There are many forms of assessment, one of which is standardized testing. This form of multiple choice testing is extremely common in core subjects. It is not as commonly found in the arts. There are many opinions regarding the use of standardized testing in the arts.

Zimmerman (1997) addresses the issues:

There are diverse opinions about whether standardized tests, in respect to quantitative scoring, should be used as assessment measures in the field of art education. Boughton (1994) recommended that the visual arts require more reflective assessment measures than other disciplines and that standardized tests should not be used to determine degrees of learning in studio art areas. This point of view can be contrasted with the opinions of other art educators such as Armstrong (1994) and Davis (1993), who advocate the use of quantitative and qualitative (standard and authentic) measures when conducting arts assessments. (Zimmerman, 1997, p.150)

Performance assessment may be the “more reflective assessment measure” Boughton is recommending. Standard and authentic measures of assessment can both be beneficial to an art teacher. These two measures both provide evidence of student achievement,

however, authentic assessment is closer to the way the student creates art, allows for greater student input and originality, and properly aligns with program goals. Gardner (2006) also encourages authentic assessment stating, “Here, in brief, is why most standardized measures of learning are of little use: they do not reveal whether the student can actually make use of the classroom materials -- the subject matter -- once she steps outside the door” (p. 35). Gardener expresses his concern with the memorization of material in a standardized test with no real life application of the content learned. Performance and other authentic assessments are relevant to real life application of the content being learned. Authentic assessment when scored with a set of rubrics provides not only a final score for grading student work but also documents student achievement.

The new Virginia teacher evaluation requires data collection that accurately measures student growth and achievement. According to the Virginia Department of Education (2011), “To the extent possible, teachers and administrators should choose measures of student academic progress that are based on validated quantitative measures, and provide data that reflect progress in student learning. Validated assessment tools that provide quantitative measures of learning and achievement should be the first choice in measuring student academic progress” (p.43). Performance assessments can provide quantitative data when the work that is produced during the performance is assessed using a series of detailed rubrics.

Rubrics

The use of rubrics is widely supported in both general education and art education. Rubrics can be a means of scoring art production performance assessments. Rubrics give specific descriptions of achievement levels in relation to an established criterion or objective. Rubrics clearly define levels of achievement and what skills and abilities are specific to a particular level. Gardner (2006) states, “Only if an educator can identify the dimensions that characterize excellent, adequate, and unacceptable projects or solutions is it reasonable to expect students to advance and to begin to engage in timely self-evaluation” (p. 68). Rubrics can also be used during the art-making process to guide students and inform them of the objectives they are striving to meet. Each rubric defines the criterion that is being assessed and provides a description of each achievement level in regard to each criterion. This in-depth information can guide students during their art making. It can be used to motivate and guide student production. When each criterion and its associated levels of achievement are clearly understood, through teaching, examples and student experience, students are able to self-assess their art. Huffman (1998) supports this notion by saying, “Authentic rubrics address affective, creative and behavioral dimensions as well as cognitive and psychomotor learning...Through clear understanding and attainable goals, students are able to effectively put their ideas into action” (p 67). Boughton (1997) elaborates on rubric use and student self-reflection saying, “Because of the ready access to their own record of progress, students seem to become more aware of both the quantity and the quality of their own work” (p.602).

Art teacher, Kimberly Bartel (2003), conducted research to test the reliability and validity of assessments in the arts. This study was conducted at a visual and performing arts magnet school within the public school system. It included two classes of twenty-nine girls, and twenty-one boys in the ninth, tenth, and eleventh grades. The study investigated the reliability of the use of rubrics. The researcher utilized two forms of rubrics, holistic and analytical. It addressed the question of how does a teacher determine a grade in a subjective field. The researcher chose rubrics as a tool to assess work accurately and consistently. This research exemplified the idea that an assessment tool should support student artistic growth and should accommodate different learners on different levels. Rubrics can describe levels of performance in relations to specific criteria of performance, and also justify grades that a student has earned for his/her art production. The rubrics in this study mirrored the lesson objectives for the student to see as they worked and made progress. This study was done to create a valid and reliable rubric to assess student art at a high school and to assess if the teacher was teaching to national rubrics. Holistic rubrics and analytical rubrics were used to evaluate student work in order to determine which rubric style was more beneficial.

The two classes of students received the same instruction during the lessons assessed. The rater, who was head of the art department, was trained to assess work using rubrics. "Evaluations were made through observations, authentic assessment rubrics and written feedback" (Bartel, 2003, p. 26). Feedback from the rater was written next to criteria on the rubric. Bartel (2003) defined a rubric as "an authentic assessment tool used by educators to evaluate a student's performance based on a full range of criteria, rather than a single numerical score, written in a multiple-point rating scale"(p.14). A holistic

rubric provides a “score that becomes an overall judgment or impression of the quality of the response based on the student performance or the product” (Bartel, 2003, p.15 as summarized from Taylor). An analytical rubric is “written in a format that separates the criteria to be judged into categories and scores them on different descriptive scales” (Bartel, 2003, p.16b, as summarized from Brookhart 1999). Both holistic and analytical rubrics were used. “The utilization of the rubrics in the assessment also allowed the students to feel as if they were being graded on individual growth and not in comparison to other students” (Bartel, 2003, p. 31).

Currently, “All art programs produce visual products and art teachers can and do judge the quality and the technical attributes of these works regularly in giving the student a grade” (Madeja, 2004, p. 7). This affirms that art assessment is possible and currently takes place. This assessment is more productive in an art setting than the use of standardized testing (Madeja, 2004). This assessment practice does not, however, measure the prior knowledge of the art student. Summative assessments measure the final product without an understanding of what knowledge is learned based on what was previously known. Madeja (2004) asks the question, “Can a data collection system be developed using art products generated from the classroom activities that trace students’ development over time through the products they develop?” (p. 8). Rubrics and controlled task portfolios can be productive formats for collecting this data.

The theoretical information quoted from Madeja (2004) above was the result of a study that surveyed art teachers and students. This study “suggests that the teacher’s perception of K-12 learning outcomes differs significantly from what artists and k-12 students seek to achieve” (Madeja, 2004, p.64). The use of rubrics establishes consistent

expectations between the teacher and student. Detailed rubrics create an understanding of the objectives between the teacher and students, helping to bridge the gap between teacher perception and student achievement. In addition to the use of authentic assessment, there must be an assessment tool in place that documents student growth as a result of teaching instruction. Grant and Stronge (2009) state, "Assessment must offer ways to pre-assess and post-assess students' knowledge and skills" (p.52). A pre-instruction performance task and a post-instruction performance task can document student's growth when assessed with a series of detailed rubrics.

Digital Portfolios

The pilot assessment used last school year in my district required long-term storage of student art work. This storage issue posed several problems including the space and organization it required to store student artwork for the duration of the school year. Students were not able to have their artwork returned until all assessment documentation was complete and the results were shared with administration. These issues lead to the study of digital portfolios as a means of collecting data and documenting student growth without keeping students' original works of art.

Madeja (2004) connects assessment strategies and digital technology by stating,

The need, as we view it, is to develop a number of different alternative evaluation instruments and strategies that provide hard data but are not in the form of the standard paper and pencil multiple choice tests now being used in most testing programs. What we advocate are assessment instruments that support proven methods in the visual arts and also take advantage of all the newer imaging technology (Madeja, 2004, p. 3).

Performance assessments are one example of the alternative evaluation instruments Madeja describes as necessary in art education. Performance assessments are able to provide hard data when assessed using rubrics. The performance and assessment process can be supported by digital images. Digital Portfolios can be the imaging technology that supports good assessment. It is written, “In the field of art education, portfolios of student work are the most widely used strategy for assessing student art performance (Beattie, 1997; Dorn, Madeja, & Sabol, 2000 as quoted in Dorn & Sabol, 2006, p.345). The extensive use of portfolios documented in the study of over 4,000 art teachers, Sabol (1998, 1999, 2001) reported that “portfolios were valid and the most commonly used strategy for assessment in art education” (Dorn & Sabol, 2006, p. 346). A standard art portfolio may be an organizational tool to store student artwork. These artworks may have been graded or not graded works of art. Controlled task portfolios collect and document student production in response to specific criteria. “The difference between this format [controlled task portfolio] and traditional portfolios is that portfolios used in the controlled task approach are used to assess student accomplishments over time” (Madeja, 2004, p. 9).

The example of a controlled task portfolio is given:

...if the portfolio is used as a record of student accomplishments in a figure drawing class, there could be a pre- and post-controlled task of a drawing problem using the human figure...Thus the teacher could look at the students' progress using the same assignments over time. (Madeja, 2004, p. 9).

In a quantitative study across school districts in Indiana and Florida, the use of digital portfolios and actual portfolios was compared. “The results suggest that electronic

portfolios can be used to reliably estimate student art performances and the scores produced from art teachers” (Dorn & Sabol, 2006, p. 344). Assessment scores in this study were consistent while grading both actual portfolios and digital portfolios. This research supports the accuracy of assessing digital images. Also aligned with the study practices, “The study utilized a one group pre-test post-test design” (as cited in Dorn & Sabol, 2006, p. 348). Groups of art teachers evaluated the artwork. Evaluations were documented through a rubric score sheet. Score sheets organized the objective for art production into four categories. The rubrics also established four levels of student achievement. The rubrics provided details of each studio object and what qualities of work constituted a score of a one, two, three, or four. (Dorn, Madeja, & Sabol, 2004). “Positive gains in student’s performances in the evaluations of digital portfolios seem to suggest that evaluation of student’s artwork in the digital format may be preferable to evaluations of the actual works” (Dorn & Sabol, 2006, p. 360). The digital portfolio was preferred because it was easily maintained on a computer, had no physical storage demands on the classroom, and the student was able to arrange works in the portfolio in order of their achievement, or chronologically.

The literature reviewed in this chapter supports key components of this research study. It expresses the need for development in art education that results in measurable data as well as supports the use of authentic assessment. This literature also supports two main methods for assessment and data collection, digital portfolios and the use of rubrics.

This literature review greatly influenced the content, methodology and the assessment practices of this study. The authentic results of performance assessment was included in the design because it allowed the students to generate original works of art

and to exhibit learned skills and knowledge while continuing to work like an artist. The writings of Zimmerman (1997) and Gardner (2006) which discouraged standardized testing in the arts motivated the development of this authentic assessment tool which also provided quantitative data.

Huffman (1998) and Gardner (2006) noted the positive influences on student learning that was a result of using rubrics. For this reason rubrics were available and used by the students throughout the length of each unit. Students were taught how to use a rubric and score themselves according to the criteria and specific levels of achievement.

The use of an analytical rubric consisting of four levels of achievement was designed in alignment with the art teacher, Kimberly Bartels study. Madeja's study of the use of rubrics equally supported rubrics because they established consistent expectations that were clearly defined for the student.

This literature review acknowledged the benefits of digital portfolios. As supported by Madeja's (2004) writings, controlled task portfolios were necessary because they are able to document student achievement for assessment purposes. The incorporation of pre-instruction and post-instruction controlled tasks directly reflects Madeja's example for documenting student progress.

The design of the detailed rubrics for this study was generated from the study conducted by Dorn and Sabol (2006). The structure of their assessment tool included criteria which were assessed on four levels of achievement. The rubrics I developed mirrored Dorn & Sabol's (2004) assessment in structure and purpose. The purposes of the rubrics were to provide detailed descriptions of the criteria being assessed and what characteristics were specific to each of the four levels of achievement.

The successful organization of student work in digital portfolios, the valid quantitative data collected from student achievement in relation to detailed rubrics, and the authenticity of performance-based assessments as documented in this literature review positively influenced the methodology of this study.

CHAPTER THREE

METHODOLOGY

Design

For the first unit of instruction, students in this study participated in three figure drawings using a live model prior to drawing instruction taking place. These drawings are referred to as pre-instruction drawings. Pre-instruction drawings will be assessed with a detailed series of rubrics (Appendix A). First the students assessed their pre-instruction drawings using these rubrics. Then, I assessed the student drawings on the same document the students used for self-assessment. Scores will be recorded in sub-group categories. Next, drawing instruction took place employing teacher demonstrations; art-historical and contemporary artist examples; and presentation of drawing, proportion, contour line, and value study skills as described in the drawing lesson plan (Appendix B). Following the instruction the students participated in three post-instruction drawings of the human figure through the use of a live model. The post-instruction drawings were assessed using the identical detailed rubrics as the pre-instruction drawings. The post-instruction drawings were again be self-assessed by the students, and then assessed by me on the same form. The data collected was documented as a percentage of growth from pre-instruction assessment to post-instruction assessments for each participating student, and submitted to my school administration.

The second unit of instruction will focus on landscape painting with the use of color theory and methods of creating the appearance of distance on a flat surface.

Students will complete a pre-instructional painting that they will self-assess. The pre-instructional paintings will also be assessed by me using the same set of detailed rubrics (Appendix C). Painting instruction will take place and include demonstration, PowerPoint Presentation, vocabulary, art history and visual culture discussion, and art production. The procedure and description of the unit instructions are located in the painting lesson plan (Appendix D). Following the painting unit, students will complete a post-instructional painting. This painting was then assessed with the same assessment tool as the pre-instructional painting. These scores were analyzed to calculate a percentage of improvement.

To measure the correlations between student self-assessment and teacher assessment, teacher assessments and student self-assessments were recorded on the same document. Similarities and differences in the scores will be visually represented and described as a percentage of difference. Assessments of the pre-instructional drawings and the assessments of the post-instructional drawings will be compared for student scores that are aligned with the scores of the educator.

To further describe the student learning that has taken place, the students wrote an artist's statement articulating their strengths and areas needing improvement. A detailed prompt was provided as a guide for the student's written Artists' statements (Appendix E & F). The artists' statements were then assessed using a set of criteria and detailed rubrics (Appendix G).

As described in Chapter 2, varieties of authentic assessments in the arts are recommended and can be both revealing and reliable. In art assessment, digital portfolios

are one of the most successful and widely used means for evaluation of student progress. Criteria within a portfolio can be measured reliably with the use of rubrics.

In the future, teachers will need reliable methods that document student growth in the fine arts. This study focuses on the use of pre- and post-instructional assessments, portfolios, criteria, and rubrics to measure growth in the understanding and achievement demonstrated by middle school art students. Data was collected through the following methods: 1) pre-instructional drawing and painting assessments; 2) post-instructional drawing and painting assessments; 3) quantitative data collection from rubrics to assess the pre- and post-instructional artworks, conducted by the teacher; 4) quantitative data collection from rubrics to assess the pre- and post-instructional artworks by the student as self-assessment 5) artist statements in which the students reflect on their perceived growth; 6) quantitative data collection assessing artist statements with a set of rubrics; and 7) qualitative data collection methods which include student digital portfolios and teacher observations.

Setting of the Study

This study was conducted in a middle school located in a rural area of Virginia. Participants were sixth grade art students during the fall semester in which the study occurs. These sixteen students have had previous art instruction during their elementary education. Nine of the sixteen students participating have attended the same elementary school and received the same art instruction for their entire elementary experience. The

other six students in the sample transferred in, receiving more than three years in the elementary school that feeds into the study middle school.

This was the first art course I have taught these students. This was also the first middle school art class they have taken. The participants in this study were experiencing benchmark testing in math and reading as a part of their overall curriculum. Benchmark testing occurred at the beginning of the year, mid-year and the end of the school year. It measured student knowledge at that particular time in math and reading. These testing results are then used to provide support to groups of students in need. Students are familiar with assessment, some of which has been administered in other subjects as pre-instructional and post-instructional standardized tests. In the study school students receive testing in all related arts courses, such as agricultural science, teen living, band and orchestra and physical education. As this group of students adjusted to the middle school setting they also are adjusting to testing in all areas, including the arts. This study was unique as it represented the first experience of earning letter grades and actively participating in their own assessment for the participating students.

Instrumentation

The drawing unit was designed as a foundation of drawing skills the student would be able to use and apply in many other art making experiences both in arts classes and to be applied across their curriculum. The criterion assessed was aligned with state standards as well as goals established by the school system curriculum. Figure drawing from life allows students to develop many skills such as, drawing from a model, drawing

correct body and facial proportions, and capturing a pose or gesture of a person. In addition students were able to apply value, contour line, and expressive drawing qualities, all of which are skills that could support success in other areas of visual expression. The use of the following instruments, designed specific for this study, were all presented as a part of direct instruction in drawing and painting. The drawing lesson plan (Appendix B) provides daily procedures and allotted time for each activity, appropriate artist information and images, and vocabulary. The lesson PowerPoint is aligned with the daily procedures and includes artist images, vocabulary definitions and examples, and all other visuals that support the skills taught in this unit. The artist statement prompt includes specific directions and the detailed rubric to guide student reflection and writing (Appendix D).

The painting unit included instruction on landscape painting, a variety of methods of creating the illusion of distance in two-dimensional works of art, and many topics in color theory. Landscape painting was chosen for the painting unit because it allowed students to apply many skills while representing a landscape that was significant to them. The detailed lesson plans and daily procedures of painting instruction were carefully designed to support all learning objectives (Appendix E). Supporting materials such as the PowerPoint painting assessment, artist statement prompt, and artist statement assessment provide structure to the unit (Appendix F, G, and H). Many of the key elements of the drawing unit instruction are also found in the painting unit. This method provides a consistency in instruction and presentation of the information taught. The painting lesson plan includes daily procedures with specific amount of time for each activity. The lesson plan also includes vocabulary, appropriate artist information and

images, and visual culture topics. The painting PowerPoint directly follows the order of events as stated in the lesson plan, providing artist images, vocabulary, and visual culture topics. The PowerPoint also drove class discussion throughout the painting unit. Student artist statements will also be guided by a writing prompt and detailed assessment rubric. All of the above instruments can be found in the appendices of this document.

Role of the Researcher

During the 2011-2012 school year, a pilot assessment tool was conducted in the study middle school art program. I have worked closely with administration to construct a system for assessing students in art. It is my understanding that implementing a variety of assessment strategies best highlights student success. I noticed positive components of assessing student work as well as seeing changes that needed to take place. The valid results of performance assessments and the incorporation of rubrics described in the literature review of this study have informed the methods of this research.

I have taught art education in public schools for three years; my teaching experience includes both elementary and middle school art education which has included a variety of grading criteria, rubrics, and assessments to evaluate students and determine final grades. I have worked with students with varying skill levels and have constructed art lessons that reach diverse learners while assessing their growth on an individual basis. It is hoped that by creating the assessment instruments employed in this study, the art program and student artwork will be strengthened, and may provide useful data in relation to the newly implemented Virginia teacher evaluation tool.

Procedure

Prior to the beginning of this research, permission from the school system was granted. Permission was also obtained from the student participants and their parents. All forms, letters, and the proposal for this study were reviewed by the Institutional Review Board at James Madison University.

The procedure of the study was organized into two units of instruction, painting and drawing. The focus of the drawing unit is figure drawing from a live model. This unit also includes instruction in the use of contour line to describe form, representation of standards of human proportion, representation of proportion of facial features, and the use of value to describe form. Two days were allotted for the pre-instruction drawings which include four ten-minute poses. Students volunteered to model. Models rotated and all students drew the same four poses. Students submitted what they believed to be their best two drawings to be assessed. Ten fifty-minute class periods were dedicated to the implementation of this drawing unit. Detailed descriptions and examples of the criteria on the drawing assessment will be provided to the students before they self-assess. On day three of the drawing unit, following the introduction of artist images and vocabulary, students self-assessed their pre-instruction drawings. Students were introduced to the assessment tool. Rubrics, criteria, and the four achievement levels were explained in detail. Students were guided through their self-assessment as I projected a copy of the assessment tool and read the tool aloud to them. Students had begun to develop the skills assessed on the rubrics and had viewed and discussed examples of the criteria in relation

to achievement levels. Through the units students were directed back to the assessment tool as it clearly defined the learning objective the daily class activities were supporting. Student progress, attitude, effort, and attendance were documented in my observational notes. Following the drawing unit the post-instruction drawing occurred. Students drew the same four poses using the same time frame of ten minutes as they had for the pre-instructional drawings. Students self-assessed their post-instructional drawings and complete an artist statement that accurately incorporated vocabulary used throughout the unit and described the skills the students have developed. The participants were given a writing prompt to guide their artist statements. These documents are a reflection of the students' perceived areas of growth and areas still in need of improvement.

The procedure of the painting unit is similar to that of the drawing unit. Students participated in a three-day pre-instructional painting assignment. The painting instruction unit was conducted over ten class periods of fifty minutes each. Students were taught the content of the painting assessment and each criteria being evaluated before they self-assessed their pre-instructional paintings. Detailed descriptions and examples of the criteria in the painting assessment were provided to the students before they self-assessed. Painting instruction was taught using PowerPoint and teacher demonstration. Students created artworks during this unit that demonstrated skill development as measured by the painting assessment. Directly following the painting instruction students created a post-instructional painting. Students were given three classes to complete their post-instructional painting. At the conclusion of the painting unit, students completed a self-assessment measuring their perceived achievement in each area assessed. Students had the opportunity to apply learned vocabulary and knowledge in a written artist

statement. Student reflected on the painting unit and their personal growth as a result of the instruction.

Data Analysis

The data collected in this study was analyzed in three main ways. First, data collected from the pre- and post-instructional drawing and painting assessments was scored and used to calculate the percentage of growth for each student between pre- and post-instructional assessments. Second, data was collected to investigate the correlations between the teacher assessment of student artwork and the students' self-assessments. Third, data collected from the artist statements was analyzed for patterns regarding student-perceived strengths, student-perceived weaknesses, areas where improvement occurred according to the student, and the students' use of vocabulary and applied knowledge of artist images. Artworks created before and after both units of instruction were analyzed as a part of this study. All artwork, assessments, and written statements were compiled into a digital portfolio for the organization of the data.

The artwork created in this study was additionally assessed by another middle school art educator in the study school district. This art teacher blindly assessed student work using the same assessment tool as did the student for his/her self-assessment. It was hoped that inter-rater reliability would exist between the researcher and the other art educator.

Trustworthiness of Action Research Design

As a part of the research, procedure-specific activities took place to support the trustworthiness of the study. The trustworthiness of a research study must be confirmed through a series of activities. These activities determine the credibility, transferability, dependability, and confirmability of the research conducted. In the study, a fellow art teacher in the school system participated in peer debriefing as well as an audit of the study. The peer auditor had taught in the school system for seven years at the middle school level at the time the study was conducted. She has developed an art curriculum and assessment for her students. She is familiar with the new expectations of documenting student growth that has been introduced in the study school system. She has personally worked on designing her own method of assessment for documenting student growth. The peer auditor has actively monitored the design and procedures of the study and provided feedback throughout the process.

Peer debriefing is a means of supporting the credibility of a study. "It is a process of exposing oneself to a disinterested peer in a manner paralleling an analytical session and for the purpose of exploring aspects of the inquiry that might otherwise remain only implicit within the inquirer's mind" (Lincoln & Guba, 1985, p. 308). During peer debriefing, the school system member reviewed the study, asked question and described any issues or concerns that arose. All changes, improvements, or additions to the study were documented in my daily journal. The use of thick descriptions was documented within my observation notes in order to achieve transferability. The results of inter-rater assessment scores may also reflect transferability. Through detailed discussion the auditor and I established a common understanding of the assessment rubrics and how

evaluation would occur. She scored all anonymous artworks and provided her score so that the degree of inter-rater reliability could be established.

In addition to transferability, dependability from Lincoln and Guba's *Naturalistic Inquiry* (1985) can also be proven by the use of external audits. "The purpose of the external audit is to corroborate the interpretation and conclusions of the researcher, and that these conclusions are properly aligned with the data and results of the study" (Cohen & Crabtree, 2006). This audit measured the process and findings of the study. The auditor determined the accuracy in the data, data collection, and results. In this study, methods of triangulation were utilized. This data comparison included the results collected from the pre- and post-instructional assessments of student artwork scored by the researcher, pre- and post-instructional self-evaluations by participating students, written student artist statements, and teacher observation notes.

CHAPTER FOUR

Results and Interpretations

The purposes of this study were to 1) implement one drawing and one painting unit, 2) document student growth through assessing student ability before and after instruction took place, 3) document the differences/similarities between student self-evaluation and teacher-evaluation, and 4) determine the usefulness of written artist statements as a component of documenting student learning. The data collected during this study will be discussed in response to the research questions stated in chapter 1. Results will be presented in averages as well as specific student records. The findings of the study will also be organized according to which unit of instruction it was collected from: drawing or painting.

Research Question 1

What will be the percentage of growth that students will exhibit between pre-assessment and post-assessments based on drawing and painting instructions?

Results and Interpretations

For the purpose of assessing student percentages of growth the teacher assessment scores were used. The two tables to follow present the percentage of growth calculated by a formula designed by the study school.

Table 1			
<i>Student Growth from Drawing Instruction</i>			
Student	Pre	Post	% of Growth
A	12	21	56%
B	13	21	53%
C	12	20	50%
D	10	19	50%
E	12	18	38%
F	12	21	56%
G	11	14	18%
H	12	23	69%
I	11	12	6%
J	12	19	44%
K	10	14	22%
L	12	16	25%
M	n/a	n/a	n/a
N	12	17	31%
O	11	21	59%
P	11	11	0%

Table 2			
<i>Student Growth from Painting Instruction</i>			
Student	Pre	Post	% of Growth
A	19	31	57%
B	22	35	72%
C	20	33	65%
D	21	31	53%
E	23	27	24%
F	23	29	35%
G	15	31	64%
H	20	34	70%
I	19	20	5%
J	19	34	71%
K	18	24	27%
L	20	20	0%
M	17	24	30%
N	20	29	45%
O	23	31	47%
P	19	21	10%

The average percent of growth, displayed in Table 1, for the 15 students participating in the drawing unit was 39%. Seven of the fifteen students scored above the calculated average. The highest percentage of growth as a result of the drawing unit was 69%. The rubrics used to assess student drawings included seven criteria/areas of achievement. These seven criteria were scored on a four-point scale. A score of one is the lowest achievement level and four is the highest achievement level. The associated terms used to describe the four levels of achievement are emerging, basic, proficient, and advanced.

The average score on the pre-instruction drawings was twelve of the total twenty-eight points possible. The pre-instruction rubrics showed that only two students scored on the proficient level on one or more criteria related to skill on the assessment. The remaining thirteen students only received scores on the achievement levels of emerging or basic on all criteria related to skill. Thirteen of the students earned proficient scores in the areas of productive use of class time and putting forth good effort on their artwork. Student D and student K both earned less than proficient in the areas related to productive use of class time and putting forth good effort. The low scores in productiveness and effort had a negative effect on their overall pre-instruction assessment score which is apparent as these two students received the two lowest average scores of 10 on the pre-instruction drawings.

The post-instruction drawing assessments show that seven of the fifteen students scored on the proficient level or higher in five or more criteria out of the seven criteria assessed. The average score received on the post-instruction drawing assessment was a score of eighteen.

In Table 2 student growth as a result of the painting unit is organized. The average score earned on the pre-instruction painting was 20 of the possible forty points. The average score earned on the post-instruction painting was 28. The average percentage of growth from all students on the painting unit was 42%. Nine of the sixteen students scored above the calculated average. The highest percentage of growth as a result of the painting unit was 72%. The paintings were assessed with a set of detailed rubrics that included ten criteria. These criteria were scored on a four-point scale, identical to that of the drawing unit. Only two of the sixteen participating students earned a proficient or advanced on five of the ten criteria on the pre-instruction painting. The post-instruction paintings results show that twelve of the sixteen students earned proficient or advanced on five or more criteria. Students achieved a higher percentage of growth overall and a higher percentage of growth in relation to each criterion, more so in the painting unit than in the drawing unit.

Table 3	
<i>The Average Growth from Drawing Instruction within Each Criterion</i>	
Drawing Criteria	% of Growth
Draw a realistic, proportional human figure (full body)	33%
Draw accurate facial proportions/ features	18%
Demonstrate Contour though detail of clothes	25%
Draw appropriate line variety (thick and thin) to expressively describe the form	33%
Use graphite pencil to create at least six levels of value to support form	23%
Properly use class time to develop drawing	15%
Put forth best effort	13%

It is also instructive to evaluate student growth in relation to each criterion. This information can determine which criteria was easily learned and achieved and which areas may need further instruction so that students can show greater achievement in those particular areas. Reviewing this data can also guide teacher practice and methods of instruction to better meet the needs of specific students.

As shown in Table 3, the result of the drawing instruction students made the greatest improvement in the areas of: drawing a realistic proportional human, demonstrating contour, and using line variety to support the form. Students made less growth in the areas of properly using class time and putting forth their best effort. These

lower areas of growth could be attributed to the high levels of achievement in these areas that students exhibited early on in the pre-drawing assessment. It is evident in the data as well as in student work that it was difficult for students to incorporate six levels of value in their drawings. This difficulty may be due to the time constraint of ten-minute figure drawings. Drawing realistic facial proportions was the area in which student demonstrated the least amount of growth. Observing student work it is evident that many students drew the facial features last, and therefore were not able to finish drawing the features. So low scores in this areas may simply be a result of the time allowed for each drawing.

Table 4 <i>The Average Growth from Painting Instruction within Each Criterion</i>	
Painting Criteria	% of Growth
Create a landscape painting that exhibits a foreground, middle ground and background	33%
Use overlapping in the painting to create a sense of distance	35%
Use diminishing size and detail to create a sense of distance	20%
Use object placement in the painting to create a sense of distance	38%
Create and use secondary colors in the painting	-2%
Mix and use tints and shades in the painting	3%
Represent a variety of natural elements	28%
Apply paint to a two-dimensional surface with good craftsmanship	15%
Properly use class time to develop painting	10%
Put forth their best effort	13%

The painting instruction had positive effects on student learning in most areas assessed. The higher percentages of growth were found in relation to the following criteria: incorporating foreground, middleground, background; using overlapping to create a sense of distance; using object placement to create a sense of distance; and representing a variety of natural elements in the painting. These areas were easily demonstrated and shown through artist images incorporated in the unit. Outdoor sketching provided excellent practice utilizing these components in a landscape. Less growth was found in other areas assessed such as, properly using class time, and the students putting forth their best effort. As in the drawing unit, students initially scored high in these areas on the pre-painting assessments. The two areas of concern are, creating and using secondary colors, and mixing tints and shades. Students scored high in these two areas on the pre-painting, leaving a smaller margin for growth. For future use of these lessons, these criteria may be written on a more advanced level, or alternative criteria may be written in their place.

When looking at individual students, three sixth grade students exhibited significant growth in both units of instruction. Student A achieved a 56% growth in drawing and a 57% percent growth in painting. Student B achieved a 53% growth in drawing and a 72% in painting. Student H achieved a 69% growth in drawing and a 70% painting. These three students consistently made progress and were dedicated to doing their best work throughout the assessed art productions and all unit activities.

Student A improved in most areas assessed, having improved the most in using contour line in the clothing, drawing appropriate line variety to expressively describe the

form and using graphite pencil to create value to support the form. In these areas, student A originally worked on the emerging level, while in the post-assessment earned proficient, having improved two points in each. Figure one and two show the achievement in the pre-instruction artworks and image three and four are post-instruction artworks for student A.



Figure 1. Student A Pre-instruction
Drawing #1



Figure 2. Student A Pre-instruction
Drawing #2



*Figure 3. Student A Post-instruction
Drawing #1*



*Figure 4. Student A Post-instruction
Drawing #2*



*Figure 5. Student A Pre-instruction
Painting*



*Figure 6. Student A Post-instruction
Painting*

Student A demonstrated 57% growth in painting. This student exhibited the most growth in using overlapping in the painting to create a sense of distance and also using object placement in the painting to create a sense of distance. Student A earned a rating

of emerging in both of these areas on the pre-instruction painting and improved by three points, achieving proficient on the post-instruction painting assessment (as shown in tables 11 & 12).



Figure 7. Student B Pre-instruction
Drawing #1



Figure 8. Student B Pre-instruction
Drawing #2



Figure 9. Student B Post-instruction
Drawing #1



Figure 10. Student B Post-instruction
Drawing #2



Figure 11. Student B Pre-instruction
Painting



Figure 12. Student B Post-instruction
Painting

Student B exhibited 53% growth from the drawing instruction and 72% growth from the painting instruction. This student scored a higher level of achievement in every criteria of the drawing assessment. In the pre-instruction drawings the student captured the whole figure with some information about the clothing. The student drew all facial features yet the size and spacing was inconsistent in proportion with the body of the figure. In the post-instruction drawings it is obvious that the spacing and size of the facial features has improved. The post-instruction drawings exhibit a range of values that give information about the figure and his/her clothing.

Student B demonstrated the most growth in the area of using diminishing size and detail to create a sense of distance, from originally scoring an emerging to achieving an advanced score on the post-instruction painting. The student scored two levels higher than the pre-instruction painting in the areas of incorporating foreground, middleground, and background, using object placement in the painting to create a sense of distance, creating and using secondary colors, and representing a variety of natural elements. As shown in Figures 1 and 2 the pre-instruction painting for Student B only included a flat space exhibiting little depth with one circular tree and one flower. The post-instruction painting has a greater sense of space that included multiple fields distinguished by shades of green. Additional elements were included such as the road, car, trees, and barn all of which are the appropriate size for their placement within the painting. The score of the work ethic score of the criterion based on progress and effort exhibited by student B also increased.



Figure 13. Student H Pre-instruction

Drawing #1



Figure 14. Student H Pre-instruction

Drawing #2

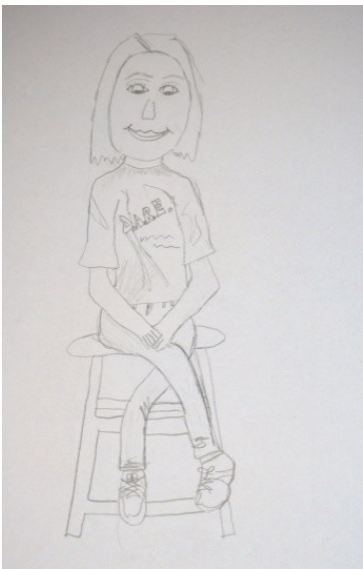


Figure 15. Student H Post-instruction

Drawing #1



Figure 16. Student H Post-instruction

Drawing #2



Figure 17. Student H Pre-instruction
Painting



Figure 18. Student H Post-instruction
Painting

The third student who demonstrated growth in both drawing and painting was Student H. This student improved in all areas of the drawing assessment except for criteria seven, putting forth best effort, in which she scored a four on the pre-instruction drawing. Student H improved by two or more levels on the following criteria: drawing a realistic, proportional figure; demonstrating contour line; using appropriate line variety to expressively describe the form; and use of graphite pencil to create at least six levels of value to support the form. This growth is represented in the student's post-instruction drawings. In the pre-instruction drawings Student H drew the entire figure but with an un-proportional head and oversized facial features. She used lines that were consistent and formed a thin outline of the figure and their clothing. The post-instruction drawing

included a variety of lines with more expressiveness. The student also used line and value to provide information about the figure and their clothing.

Student H also greatly improved in the painting unit. The original painting exhibited a single field of grass, a large sun, and sunset. This pre-instruction painting contained secondary colors as well as tints and shades. The space is shallow and little distance is represented. In the post-instruction painting the space is strategically divided, incorporating a foreground, middleground, and background. The student incorporated natural elements such as trees, water, and a rock wall. The student was able to apply the skills taught in the painting unit to represent her chosen landscape.

In contrast to high achieving students, there are two students that demonstrated little or no growth. This lack of growth is a major concern to an educator. The data collected from the use of detailed rubrics may provide information necessary to adjust instruction and meet the needs of these students. The lack of growth demonstrated by Student I and Student P is documented in the rubrics and daily observational notes.

As shown in Table 1 & Table 2 Student I demonstrated only 6% growth in drawing and 5% growth in painting. Student P made 0% growth in drawing and only 10% growth in painting. As an educator, it is imperative that all students are able to apply the skills and knowledge taught in every unit. Student I earned a score of one, emerging in all areas on the pre-instruction drawing unit with the exception of progress and effort. The student received proficient in making progress on work and putting forth best effort. There was only one criterion in which Student I improved on the post-instruction drawing, which was in using appropriate line variety to expressively describe the form. The pre-instruction drawings consist of one line thickness that forms a single outline of

the figure with little details in the clothing or shoes. The proportion of the body is severely distorted and the face lacks all features and detail. The figures in the pre-instruction drawing are extremely tall and thin. There is some improvement in body proportion in the post-instruction drawings. All facial features are drawn in the post-instruction work, yet little facial proportion is accurate. The drawings show the use of expressive line and variety of thickness that is introduced in the post-instruction drawing.

Student I demonstrated some growth in painting, yet a higher percentage of growth was expected. Concerns with the achievement of this student were documented in the daily observational notes. The 5% growth that Student I exhibited in the painting unit was found in relation to the following criteria: use of diminishing size and detail to create a sense of distance, use of object placement in the painting to create a sense of distance, and apply paint to a two-dimensional surface with good craftsmanship. Student I earned a lower score on the post-instructional painting in the areas of mixing and using tints and shades in the painting, and in representing a variety of natural elements. This student scored only basic on both the pre- and post-instruction paintings in the areas of progress and effort. Motivation and focus were challenging for this student who often needed redirection and encouragement.

Student P is also a concern due to the marginal growth he exhibited. This student did show 10% growth as a result of the painting unit but demonstrated 0% growth in the drawing unit. During the post-instruction drawing unit this student erased their figure drawings and started over with only a small amount of time remaining in the drawing. This decision made it difficult for him to complete the drawings with good quality.

The analysis of the data collected for all students will be very helpful in determining teaching practices, differentiation, and assistance for those showing low percentages of growth.

Research Question 2

What is the correlation between students self-assessment and teacher assessment on a series of detailed rubrics?

Results and Interpretations

Table 5		
Comparisons of the Average Overall Score Given by the Teacher and Student on Pre-instruction Drawings		
	Student	Teacher
A	2.3	1.7
B	1.9	1.9
C	2.4	1.7
D	1.4	1.4
E	1.7	1.7
F	2	1.7
G	2	1.6
H	2.9	1.9
I	2	1.6
J	1.7	1.7
K	1.4	1.4
L	2.9	1.7
M	n/a	n/a
N	2	1.7
O	2.1	1.6
P	1.9	1.6

Table 6		
Comparisons of the Average Overall Score Given by the Teacher and Student on Post-instruction Drawings		
	Student	Teacher
A	3	3
B	2.7	3
C	2.7	2.9
D	2.7	2.7
E	2.9	2.6
F	2.9	3
G	2.1	2
H	3	3.4
I	2.4	1.7
J	2.4	2.9
K	1.6	2
L	3.4	2.3
M	n/a	n/a
N	2.4	2.4
O	3	3
P	2.1	1.4

Table 7		
Comparisons of the Average Overall Score Given by the Teacher and Student on Pre-instruction Paintings		
	Student	Teacher
A	2.2	1.9
B	2	2.2
C	2.2	2
D	1.8	2.1
E	1.9	2.3
F	1.9	2.3
G	1.4	1.5
H	1.8	2
I	1.9	1.9
J	2.6	1.9
K	1.6	1.8
L	1.9	2
M	1.6	1.7
N	1.8	2
O	2	2.6
P	1.4	1.9

Table 8		
Comparisons of the Average Overall Score Given by the Teacher and Student on Post-instruction Painting		
	Student	Teacher
A	2.7	3.1
B	2.3	3.5
C	2.5	3.3
D	2.7	3.1
E	2.8	2.7
F	2.5	2.9
G	2.9	3.1
H	2.8	3.4
I	2.3	2
J	4	3.4
K	2.3	2.3
L	2.5	2
M	2.4	2.1
N	4	2.9
O	2.4	3.1
P	1.8	2

The results from the drawing pre-instruction self and teacher assessments demonstrated the following averages. The average score students gave themselves on their pre-instruction drawing was 14 points out of a possible score of 28. The average pre-instruction drawing score given by the teacher was 12 points of the possible 28. Students scored themselves two points higher than the teacher on average. It is interesting to find that students score themselves one point lower when self-assessing their post-instruction drawings. The average score of student post-instruction drawings was 17 points, one point less than the average teacher score of 18 points.

The results from the painting pre-instruction self and teacher assessments demonstrated the following averages. The average score students gave themselves on their pre-instruction self-assessment was 19 points out of a possible score of 40 points. The average pre-instruction painting score given by the teacher was also 19 points of the possible 40. The post-instruction scores varied by three points. The students' self-assessment of their post-instructions paintings averaged 31 points in comparison to the teacher assessment average of 28. It is interesting that the student self-assessments were more on target with the teacher assessment scores during the pre-instruction self-assessment than the post-instruction self-assessment. The ability of students to accurately score their pre-instruction painting on a detailed rubric could be interpreted as a result of the training received on self-assessment using a rubric. It could also be interpreted as a positive effect of self-assessment and detailed rubric use during the drawing unit. The following tables show detailed comparisons of student and teacher scores on each criterion of the drawing and painting unit.

Table 9

Table 9 Pre-Instruction Drawing Data by Criterion																														
	A		B		C		D		E		F		G		H		I		J		K		L		N		O		P	
	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher
1	1	1	1	1	2	1	1	1	1	1	1	2	1	3	1	2	1	2	1	1	1	3	1	2	1	2	1	2	1	
2	2	2	1	2	2	2	1	1	2	2	2	2	2	1	3	2	2	1	2	2	1	1	3	2	3	1	2	1	2	1
3	2	1	2	2	2	1	1	1	1	1	2	1	2	1	2	1	2	1	2	1	1	1	3	1	1	1	2	1	1	1
4	2	1	1	1	2	1	2	2	1	1	2	1	2	1	3	1	1	1	1	1	1	1	2	1	2	2	2	1	2	1
5	2	1	1	1	2	1	1	1	1	1	1	1	2	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	3	3	4	3	3	3	2	2	2	3	2	3	2	3	3	3	3	1	3	2	2	4	3	2	3	3	3	2	3	
7	4	3	3	3	4	3	2	2	4	3	3	3	2	3	4	4	3	3	3	3	3	3	4	3	3	3	3	3	3	3

Table 10

Table 10 Post-Instruction Drawing Data by Criterion																														
	A		B		C		D		E		F		G		H		I		J		K		L		N		O		P	
	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher
1	2	2	2	3	3	3	3	3	3	2	3	3	2	2	3	3	3	1	2	3	1	2	3	2	3	2	3	3	2	1
2	3	2	2	3	2	3	2	3	3	2	3	2	3	2	3	3	2	1	1	3	1	1	4	2	2	2	3	3	1	1
3	3	3	3	3	3	2	3	2	3	3	3	3	1	1	3	3	3	1	2	3	1	1	3	2	1	2	2	2	2	1
4	3	3	2	2	2	2	2	3	2	2	3	3	2	1	2	4	2	2	3	2	1	2	4	2	2	2	3	3	2	2
5	2	3	2	2	2	2	3	1	2	1	2	2	2	2	3	3	1	1	3	3	1	2	2	2	1	1	2	2	2	1
6	4	4	4	4	3	4	2	3	3	4	3	4	3	3	3	4	3	3	2	3	3	3	4	3	4	4	4	4	3	2
7	4	4	4	4	4	4	4	4	4	4	3	4	2	3	4	4	3	3	3	3	3	3	4	3	4	4	4	4	3	2

Table 11

Table 11 Pre-Instruction Painting Data by Criterion																																
	A		B		C		D		E		F		G		H		I		J		K		L		M		N		O		P	
	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher		
1	2	2	2	2	1	1	1	2	1	1	1	2	1	1	1	2	2	2	2	1	1	2	2	1	2	1	1	1	2	1	2	
2	3	1	3	2	2	2	2	1	2	2	2	2	1	1	2	1	2	1	3	1	1	1	2	2	1	1	2	2	2	2	1	
3	2	1	1	1	2	1	1	1	1	1	2	1	1	1	1	1	2	1	3	1	1	1	1	1	1	1	1	1	2	1	1	
4	1	1	1	2	2	1	2	2	1	1	2	1	1	2	2	1	1	2	3	2	1	2	2	3	1	2	2	1	3	1	2	
5	2	2	2	2	4	2	2	2	3	3	2	2	2	2	4	2	2	2	2	3	2	3	2	3	2	2	2	3	2	2	2	
6	3	3	1	3	2	3	2	3	2	3	3	3	2	2	2	3	1	3	3	3	2	3	3	2	3	2	3	3	2	3		
7	1	1	2	2	2	1	1	1	2	3	2	2	2	1	1	1	1	2	1	2	1	2	2	2	1	1	1	1	2	3	1	2
8	2	2	2	2	2	3	2	3	1	3	2	4	1	1	1	1	2	2	1	1	1	1	1	1	1	1	1	2	1	3	1	2
9	3	3	3	3	2	3	2	3	3	3	1	3	2	2	3	3	3	2	4	3	3	2	1	2	3	2	3	3	3	3	1	2
10	3	3	3	3	3	3	3	3	3	3	2	3	2	2	3	3	2	4	3	2	2	2	2	2	3	2	3	3	3	2	2	

Table 12

		A		B		C		D		E		F		G		H		I		J		K		L		M		N		O		P		
		Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher	Student	Teacher			
1		3	3	2	4	2	4	4	4	2	3	2	3	3	3	2	3	2	2	4	3	2	3	2	3	2	2	4	3	2	3	2	2	
2		3	4	2	3	2	4	4	4	3	3	3	3	3	4	3	4	3	1	4	4	2	2	2	2	1	3	2	4	2	2	4	1	1
3		2	2	2	4	3	4	3	2	3	1	2	1	3	2	2	2	2	2	4	2	2	1	2	1	2	1	4	2	2	2	2	1	
4		3	4	2	4	2	4	3	4	3	3	2	4	2	4	2	4	2	3	4	4	2	2	2	2	2	2	4	3	2	3	2	3	
5		2	2	3	2	3	2	3	2	3	2	3	2	3	2	2	2	3	2	4	3	3	2	3	2	2	2	4	2	3	2	2	2	
6		3	3	3	3	3	3	2	3	2	3	3	3	3	3	3	4	2	2	4	3	2	3	3	3	3	3	4	3	3	3	2	3	
7		2	2	1	4	2	3	2	4	3	3	2	4	3	4	3	4	1	1	4	4	2	1	2	2	2	2	1	4	3	2	3	1	1
8		3	3	2	3	2	3	1	2	3	3	3	3	3	3	3	3	3	3	4	3	2	3	2	2	2	2	4	3	2	3	2	3	
9		3	4	3	4	3	3	2	3	3	3	2	3	3	3	4	4	3	2	4	4	3	3	4	2	3	3	4	4	3	4	2	2	
10		3	4	3	4	3	3	3	3	3	3	3	3	3	3	4	4	2	2	4	4	3	3	3	2	3	3	4	4	3	4	2	3	

The data presented in Tables 9, 10, 11, and 12 shows the following percentages for students scoring their work higher, lower or the same as the teachers score.

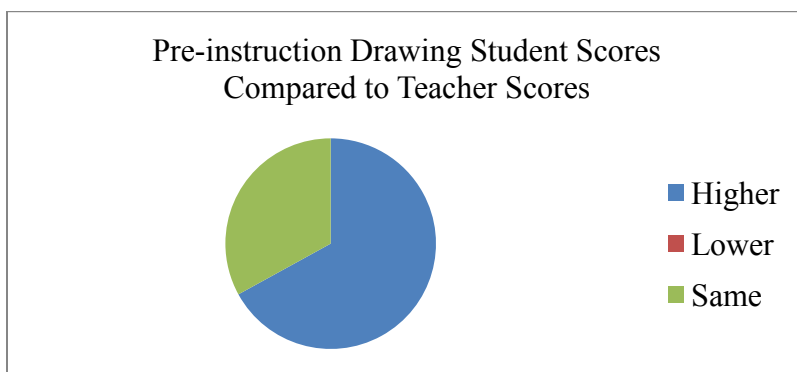


Figure 19. Pre-instruction Drawing Student Scores Compared to Teacher Scores

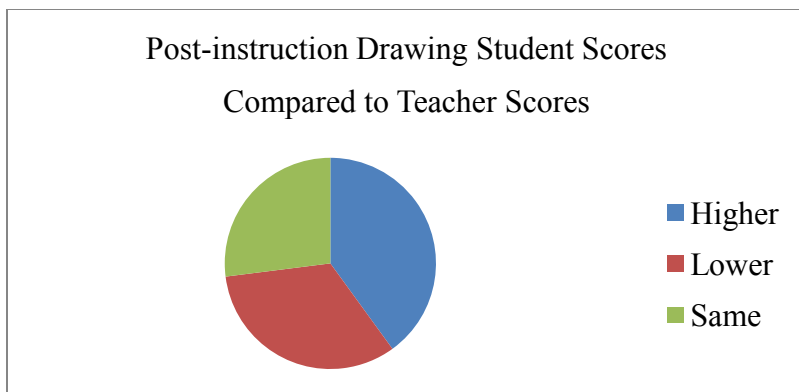


Figure 20. Post-instruction Drawing Student Scores Compared to Teacher Scores

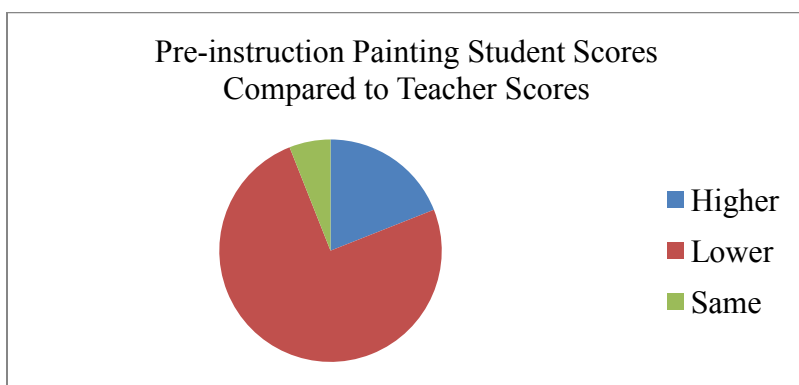


Figure 21. Pre-instruction Painting Student Scores Compared to Teacher Scores

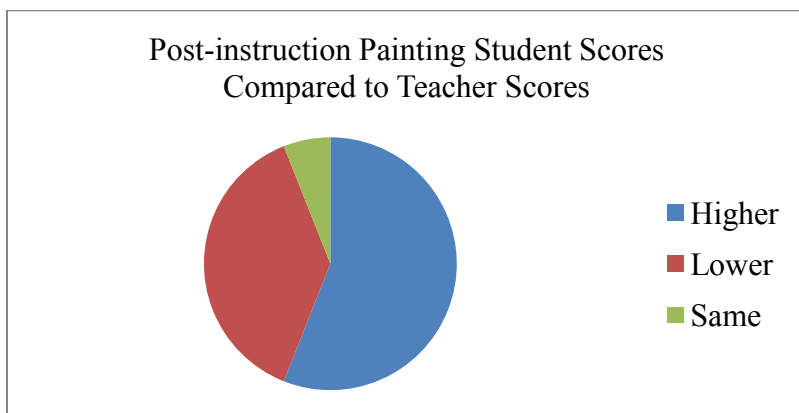


Figure 22. Post-instruction Painting Student Scores Compared to Teacher Scores

Student and teacher assessed the artwork with the highest percent of matching scores on the very first artwork and assessment completed for the pre-instruction drawing as shown in Figure 1. None of the students on the pre-instruction drawing scored themselves lower than the teacher. As shown in Figure 1, 67% of students scored themselves higher than the teacher and 33% scored themselves the same as the teacher. In Figure 2, 40% students scored themselves higher than the teacher, 33% scored themselves lower, and 27% scored themselves the same as the teacher. In the drawing unit, students became more familiar with the objectives and expectations as outlined on the detailed rubrics. The students were shown examples of work on each rubric achievement level in relation to the criteria assessed. Students became more critical of their own work. This could be a result of becoming familiar with higher levels of achievement in the areas assessed, and also becoming aware of how they might improve.

Figures 3 and 4 represent the students' scores in comparison to the teacher scores in the painting unit. This set of information is very interesting as it shows students assessed themselves much lower than the teacher on the pre-instruction painting. 75% of students scored themselves lower than the teacher, 19% scored themselves higher, and only 6% of students scored themselves the same as the teacher. The post-instruction painting scores show that 56% of students scored themselves higher, 38% of students scored themselves lower, and 6% scored themselves the same as the teacher. This information shows that students became more aware of their abilities and more confident in their paintings after receiving painting instruction. It is very interesting that the teacher and student scores are most aligned in the first assessment taken, and became less aligned as the units and assessments took place. As students became familiar with the self-

assessment practices they either became too critical of themselves or gave themselves higher scores where improvement was necessary.

Research Question 3

Does the use of detailed assessment rubrics lead to reflective self-evaluation and student writing which employs art vocabulary derived from the detailed assessment rubrics?

Results and Interpretations

The written artist statements provide students the opportunity to demonstrate their understanding of lesson vocabulary and objectives in a written format. The drawing artist statements were written the last day of the drawing unit. Students completed their post-instruction self-assessment and then wrote their artist statement guided by the artist statement prompt (Appendix E). The painting artist statement also was written following the students post-instruction painting self-assessment. These written reflections served as a closing activity where students could reflect on their experience and express their own personal growth and areas for improvement. The drawing artist statements were shorter in length than the painting unit statements. The drawing artist statement was the first artist statement these students had ever written. They were familiar with the process and purpose as they wrote the painting artist statements, which were generally longer, more

detailed writings. There were seven vocabulary words taught in the drawing unit. Twelve vocabulary words were taught in the painting unit. The average number of vocabulary words used in the drawing artist statements was three. The average number of vocabulary words used in the painting artist statements was five. This increase in terminology could be attributed to the students becoming familiar with writing artist statements. This increase could also be contributed to the higher number of vocabulary words incorporated into the painting unit. Student F responded to what they had learned in drawing by writing, "I learned new words and different ways to draw a model," When describing what they had learned, student G wrote, "This unit helped me improve my drawing skills by doing the value, proportion, and contour lines."

In addition to the use of vocabulary words many student used phrases that directly reflected the content and writing on the rubrics that the students used. Student G wrote, "I used contour lines in the clothes and that made it look more 3d."

Other students elaborated on their use of vocabulary words by providing a defining statement. For example, Student A wrote in her drawing artist statement, when commenting on the use of value, "When there was *shadow* and where the *light* hit it." As Student E described her use of facial proportion she wrote, "I used head is five eyes wide." Student F also wrote about proportion stating, "I did 8 heads tall well at least tried and I did 5 eyes wide and all that stuff." Student B wrote in the painting artist statement, "When I did foreground I made objects look bigger. In middleground I made objects look medium size. In background I made objects look way smaller. When I wanted mountains look more 3d I added black to green make it look darker."

The artist statements are a great resource to improve the unit and teaching methods. Students were able to provide feedback as they shared their thoughts on the learning experience. Student J provides a great example of this thinking in their quote, “The thing my drawing needs is time.” Student I discussed a technique that was taught during the drawing unit to measure proportions on a live model when they wrote, “I measured with my fingers and pencil.” This information documents how students used the techniques taught within the units of instruction.

The artist statement also allowed students to share their personal connections to subjects of their artworks. Student A provided the statement, “My painting is a view of my field before you go up the hill right before the sun comes up and when the dew is still on the ground. It is a beautiful sight to see.” The artist statements allow students to share information regarding their artwork that may not be reflected on a production assessment tool. The written statements are a personal documentation of the students’ experience while also supporting the vocabulary, techniques, and knowledge taught in each unit of instruction.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

In response to the results of this study a number of important conclusions can be made in relation to each of the research questions. The data from this study provided helpful information in assessing performance tasks with detailed rubrics. Recommendations for future study will be made in addition to final conclusions.

This research project achieved its aims of measuring the percentage of student growth as a result of units of instruction. It provided hard data to compare the way students evaluated themselves and the way their work was evaluated by the teacher. The study incorporated the use of reflective artist statements and the use of lesson vocabulary in response to instruction. Throughout this learning experience, a number of possible adjustments and future improvements to instruction became apparent. The methodology, data collection, and results were all monitored by a peer auditor. The consistencies in assessment scoring between myself and the peer auditor indicate the results to be accurate.

Research Question 1

What will be the percentage of growth that students will exhibit between pre-assessment and post-assessments based on drawing and painting instructions?

Conclusions:

The percentages of improvement made were acceptable results from a unit consisting of only ten days of instruction. It is evident in the data and student artwork images that growth was achieved by comparing and analyzing the scores reported in the pre- and post-assessments. In regard to the students who demonstrated little growth, effort and daily progress played an important role in their lack of improvement in achievement. Daily progress and effort are important factors in student achievement scores. However, even students who struggled with the unit showed some improvement, of at least one point. In an instructional unit lasting longer than ten days, students who needed additional time or assistance may have been able to show a higher percentage of growth. This study was designed around two units of instruction. The assessment implemented served the purpose of assessing growth within those two units. The topics of figure drawing and landscape painting were chosen because they incorporated fundamental skills and topics along with the art history and art vocabulary designed in this study. It is my conclusion that authentic arts assessments for middle school students should encompass more than two units of art production.

Recommendations:

When looking at the criteria assessed on the rubrics, skills were the primary focus of the assessment. The assessment was designed as a skill based assessment due to the study school requirements for showing growth. There are many other topics in art that can be assessed and could have been incorporated into this assessment tool. Areas such as creativity, aesthetics, and art history, as outlined in the complete lesson plan (Appendices B and D) could have been assessed to document student growth holistically according to the objectives of the lesson. Evaluation of a student should not be limited to specific skills that can be easily measured. An assessment should measure what is worthy of being taught the entire length of the course. The criteria assessed should be knowledge and abilities they will use and develop over the entire length of an art class. An assessment tool must evaluate all components of a well-rounded art curriculum.

A well-rounded curriculum should be reflective of the lives and culture in which the students live. The curriculum should promote higher level thinking skills and problem solving. The art program should enable students to make personal connections to past works of art and visual culture topics, as well as, create meaningful works of art. Student art production should include individual-based exploration. In art the development of appropriate skill and technique lead to artistic development and enable student to be successful as they create works of art. The art experience in addition to art making, should include, art history, aesthetics, and art criticism. These learning experiences lead to the development of an art vocabulary and allow students to discuss art and make judgments in an informed and educated manner. Art lessons should be a culmination of

these components that are bridged by an overarching theme. Lessons such as these can inspire students, connect art making to contemporary issues, and allow for meaning making in student productions.

The methods used to document student growth as a result of instruction provided solid data. The assessments designed with detailed student achievement rubrics were an effective way to score artwork as a result of the performance assessments. For example, the assessments were designed to yield data which accurately reflected student achievement. The criteria were measurable. Students, administrators, and I could clearly see the students' levels of mastery as displayed on the rubric. I am able to use the data to inform and refine classroom instruction in the future. The detailed rubrics were a teaching tool and could be used to guide student production, as well as serve as a tool for student self-evaluation, and raise the bar for student achievement. However, this assessment focused on only two units of instruction, drawing and painting, which included art vocabulary. For future implementation of this assessment tool, incorporating all components of a well-rounded art program is recommended.

Teachers should utilize detailed rubrics to measure student growth that is documented in a student portfolio. Student portfolios are a collection of student achievements and are a collection of works over a period of time. A portfolio assessment could be ongoing. It is recommended that portfolio assessments are administered throughout the length of a course, as formative assessment that is ongoing to monitor growth. This gathered information would inform the teacher of areas in which students are succeeding, and areas in which students need additional support along a continuum of

student achievement. Changes or improvements to the instruction could be made to allow students to achieve their full potential.

These results show the need for further development in middle school assessment. Performance assessments using detailed rubrics can successfully document student growth when assessing pre- and post-instruction artworks. However, this type of assessment only measures student learning resulting from specific components of two units of study, and not the entire course. Further development in authentic assessment of the entire art course, and all of its objectives, would better document student growth. Measuring student achievement over a longer period of time would provide more accurate data and allow students to become more familiar with using detailed rubrics and completing self-assessments. Measuring student growth over a longer period of time would also allow teachers to incorporate all areas of a well-rounded art curriculum into the assessment.

Currently in the study school system, art teachers are designing their own assessments to document growth. It has been suggested by the study school system that standardized tests in the arts be created to measure student growth efficiently. However, as stated in the literature review of this study, standardized tests are not typically authentic assessments and are assessments that are typically aligned with the goals of an art program. I recommend that a portfolio assessment be created that collects multiple measures of student growth and achievement. The student portfolios can be a collection of completed artworks, sketches, plans, and notes for art production. The portfolio may also include written articles on the topics of artist statements, criticism, and aesthetics. A student portfolio can house a group of performance tasks and written articles which would demonstrate a larger range of knowledge. In any case, most important to the arts is

developing student thinking skills. In this regard, determining methods for assessing student processes is more critical than assessing final products.

In this study, I managed the digital portfolio of student work. In the future, implementation of student portfolio assessments organized in digital portfolios would be beneficial as stated in the literature of this study. The consideration of digital storage and access to cameras for photographing work needs to be considered. Storage would be more demanding in the event that all students enrolled in an art class maintained a digital portfolio.

Research Question 2

What is the correlation between students self-assessment and teacher assessment on a series of detailed rubrics?

Conclusions:

Chapter 4 compares the scores of student self-assessments to the teacher assessments. It is interesting that student and teacher assessments had the highest percentage of identical scores in the very first assessment that took place, the pre-instruction drawing assessment. During this assessment none of the students scored themselves lower than the teacher. The students were more critical of themselves on the post-instruction drawing. During the painting units students were most critical of themselves, with 75 % scoring themselves lower than the teachers score. This large percentage could be a result of understanding criteria organized on a four-point scale

rubric. Students could have also been more critical of their work due to their increased understanding of the medium in which it was created. Students scored their artwork on post-instruction paintings higher than the teacher score 56% of the time. The fluctuation of consistency between student and teacher assessments as the study progressed may demonstrate the students adjusting to the process. It is possible that if the study was undertaken over a longer period of time that consistency in student and teacher assessments could have been reached.

Recommendations:

I recommend that teachers should meet with students individually to discuss their self-assessments. This meeting with the student would provide beneficial information such as, do they understand what the rubric is assessing, and what the differences are between the four levels of achievement for each criteria. This discussion between student and teacher could result in more convergence between scoring. Teachers could also provide a comment section where students could explain their reasoning for scoring themselves in a particular way directly on the assessment sheets.

The fluctuation of commonalities could also be contributed to the limitation of the study in regard to time. Students had a semester, which included a total of thirty class periods only fifty minutes in length. It is possible with practice and additional time to become familiar with self-assessments and allotting the time for one-on-one discussion, that the teacher and student assessments may become more aligned.

Research Question 3

Does the use of detailed assessment rubrics lead to reflective self-evaluation and student writing which employs art vocabulary derived from the detailed assessment rubrics?

Conclusions:

The artist statements produced reflective writings that included the art vocabulary as stated on the detailed assessment rubrics. The students' writings show that students were able to recognize the growth they had made and also improvements they still needed to make. It was an opportunity for them to express their personal connections to the subject of their work, for example, they described their local landscape that they considered to be the 8th wonder of the world. Their descriptive writing demonstrated their learning as a result of the instruction and allowed them to talk about their artwork on a personal level.

The artist statements were assessed using a set of detailed rubrics (Appendix G). These assessments show that the average score on the artist statements for the drawing unit was 9 out of a total of 12 possible points. The average score for the painting unit artist statements was 10. Three students received the same score for both the drawing and painting unit. On average, the other thirteen students improved by one point. In many cases students were able to accurately identify the areas in which they improved and where they still needed to make improvement. Students could have scored higher on the artist statement assessments if they had included a higher level of detail in their writing.

For instance, students could have included more detail about where their improvements had been made or how they made them.

Recommendations:

As a result of discussions with the peer auditor of this study, the use of a detailed check sheet to guide student's written statements is recommended. Students in this study were given a prompt of things to discuss in their paper. A more specific list in which students could check off items as they included them into their statements would lead to more complete artist statements. This practice of providing the assessment (as in providing the set of detailed rubrics for drawing and painting) to guide students work, could also be used when providing students the detailed list to guide their artist statements.

The goal of this study was to test the use of rubrics and performance assessments in the art classroom in order to document student growth. This study was limited by the length of art classes, and the minutes in class which determined the duration of two units of instruction. This assessment tool successfully documented the percentage of student growth as a result of units of instruction. The assessment tools also provided a means to compare teacher and student assessment scores, and documented the benefits of using written artist statements. As a result, this assessment was beneficial and informative.

The literature and current practice appear to discuss the use of portfolios and rubrics mostly at the high school level. The demands of the new Virginia teacher evaluation have given me the opportunity to apply these techniques and practices to the middle school in the process of developing a quality assessment tool. This assessment

tool can serve as a starting component when designing a future assessment tool that would encompass all areas of a middle school art processes, products, and understandings. It is recommended that art teachers continue to design and test authentic assessment practices for the purpose of fulfilling the new Virginia Teacher Evaluation requirements. It is also recommended that art teachers share the progress and data collection from the use of authentic assessments with administrators in order to advocate for assessment practices other than standardized, multiple choice testing in the arts.

Appendix A

Program Drawing Standards	Sixth Grade Human Figure		Name:	
The student was:	4 Advanced	3 Proficient	2 Basic	1 Emerging
Draw a realistic, proportional human figure (full body)	Able to consistently draw all body parts with accurate proportion even from difficult point of view	Able to consistently show accurate proportions with all body parts	Able to draw all parts of the human figure with most having correct proportion	Able to draw the figure but there was very little correct proportions
Draw accurate facial proportions/ features	Able to draw all facial features with correct proportion and expressive qualities no matter the angle	Able to draw all facial features with correct proportion	Able to draw all facial features but some proportions were incorrect	Able to draw the face but did not include all features and lacked correct proportion
Demonstrate contour through detail of clothes	Able to draw accurate detail of clothing that creates contour no matter the angle	Able to draw accurate clothing details that create contour	Able to draw details but did not always show contour	Able to draw few details but were flat and did not show contour
Draw appropriate line variety (thick and thin) to expressively describe the form	Able to use appropriate and intentional line quality that create depth and expressive interest	Able to appropriately draw the figure using a variety of lines to support the form	Able to draw the figure using some variation of line direction and thickness but it did not always support the form	Not able to demonstrate line variety in order to support the stance of the figure
Use graphite pencil to create at least six levels of value to support form	Able to use graphite to draw more than values from light to dark that supported the values observed in the form	Able to use graphite to draw a range of values from light to dark that supported the form of the figure	Able to draw a few values with graphite but it did not always support the form of the figure	Not able to draw a range of values in graphite, shading was flat and did not support the form of the figure
Properly use class time to develop drawing	Extremely dedicated to this drawing and was always on task, making a high level of progress	Able to make adequate progress every day and was on task	Able to make some progress each day but was capable of achieving more had they been on task	Able to make little progress each day, the student was on task only some of the time, and needed redirecting

Put forth their best effort	Consistently putting forth their best effort on these drawings	Able to put forth good effort and met expectations	Only focused part of the time and put forth only some effort	Off task and not focused on the drawing, and did not put forth their best effort
				_____ Points Earned
				28 Points Possible
				Overall Score: _____ %

The student self-assessment will be circled in orange.

The teacher assessment will be circled in purple.

Appendix B

Drawing Lesson Plan
Kathryn Battle
Grade 6
50 minute classes

Lesson Overview

This drawing lesson focuses on the skills required to draw the human figure from life. Students will draw from a live model in a four different poses during class. They will break down into groups and rotate to draw from different angles and poses. Students will draw using graphite pencils. Topics included in this figure drawing lesson are contour line drawing, line variety, rules and methods for drawing observed human proportion, rules and methods for drawing the observed human face and using value to illustrate the form of a three-dimensional person on a two dimensional surface. Models will be students who have volunteered from the class. Students will view and discuss the figure drawings of artist Katherine Tyrrell and Edgar Degas.

Virginia Sols

- 6.4 The student will depict the proportional relationships among the parts of the human body or among other objects.
- 6.7 The student will use chiaroscuro to create the illusion of form in a work of art.

In Preparation for seventh grade

- 7.7 The student will create contour line drawings that demonstrate perceptual skill.
- 7.4 The student will use line variations, including directionality, width, and implied line, to create contrasting qualities in a composition.

Lesson Objectives the student will be able to...

- Draw the human figure from a live model that has accurate proportions of all body parts in a variety of poses
- Draw facial features with correct proportion in any of the front, $\frac{3}{4}$ or profile positions
- Use contour lines to create detail in the figures clothing and the illusion of three-dimensional form on the flat surface
- Incorporate a variety of line directions and thicknesses to support the figures stance, three-dimensional illusion, and enhance the aesthetic quality of the drawing
- Use graphite pencil to create a range of values used in highlights and shadows that create the illusion of the three-dimensional form of a figure on the flat surface

Visual Culture Component

Students will view images from media and advertising that contain poses and action shots from sports. We will relate the pose of the figure to an expression of what they are feeling. For example, an athlete celebrating victory will have a very different pose than an athlete who was defeated. Students can also view photographs of professional athletes to discuss point of view, foreshortening and pose.

Vocabulary

- Rubric: an explanatory comment about a level of achievement in relation to a specific criteria
- Proportion: the relationship between the parts of a whole
- Value: the degree of light or dark achieved by degrees of pressure with graphite pencils
- Composition: the arrangement or structure of art elements employing principles of design
- Contour Line: the line that defines the exterior and interior forms, and the creates the illusion of depth on a two dimensional surface
- Point of View: A position from which something is observed or considered;
- Foreshortening: to reduce or distort (parts of a represented object that are not parallel to the picture plane) in order to convey the point of view

Historical/Cultural/Artist Information Katherine Tyrrell

Found on www.pastelsandpencils.com artist Katherine Tyrrell's website.

Katherine Tyrrell lives and works in England. She attended college at Cambridge University and earned a MBA and also attended London Business School. Throughout her education she took classes and workshops to develop her drawing skills. She currently teaches drawing classes in the studio and online. She focuses on drawing from life. Her artwork ranges from landscape painting, still life, portraiture and drawing from models. She works in a variety of materials, preferring drawing over painting. Most of her work is realistic; however, she has an interest in nature and its abstract qualities. She is interested in drawing people from life in public spaces. She currently exhibits work in the UK, USA and Canada.

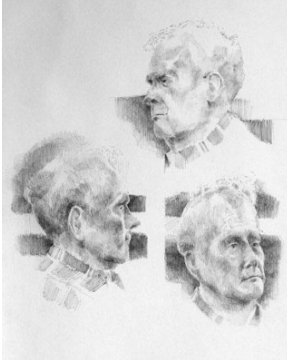
Edgar Degas

www.edgar-degas.org/biography

Edgar Degas was a French Impressionist painter born in Paris in 1834. He received classical education and was taught art from Louis Lamothe. His instructor trained him in traditional academic style. Degas studied and worked from many Italian Renaissance artists during a three year stay in Italy. Throughout his career he stayed true to some of the traditional style while also being associated with the Impressionists. He was very active in the Impressionist exhibitions. The subjects of his artwork were primarily women and ballet dancers. He captured moments of movement or pose in his drawings of dancers.

Image Description

Katherine Tyrrell Images



Drawing Heads: This image will model three different viewpoints of a portrait. Students will be addressing multiple viewpoints in their drawings.

Terryll, Kathryn (Artist). Drawing a Head [Pen and Ink].

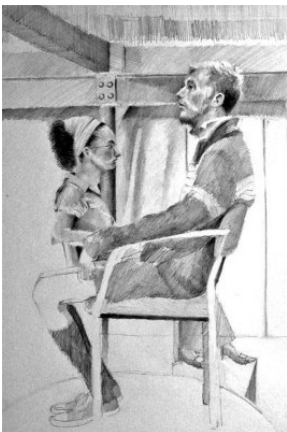
Retrieved September 20, 2012 from: <http://www.pastelsandpencils.com/people.html>



Drawing Heads #9: This image is a great example of using value to create depth in a 2D drawing. There are many shades that support the form of the figures.

Terryll, Kathryn (Artist). Drawing Heads #9 [Pencil]. Retrieved

September 20, 2012 from: <http://www.pastelsandpencils.com/people.html>



Drawing Heads # 10: This image also exemplifies using value to illustrate the form of a figure. This image shows more use of line to create shading than blending graphite.

Terryll, Kathryn (Artist). Drawing Heads # 10 [Pencil].

Retrieved September 20, 2012 from: <http://www.pastelsandpencils.com/people.html>



“P”: Example of a contour line drawing, line direction, thickness, lightness and darkness of a line are all found in this drawing. This also demonstrates how the use of line and value to illustrate form can be used within the same drawing.

Terryll, Katherine (Artists). “P” [Pencil]. Retrieved September 20, 2012 from: <http://www.pastelsandpencils.com/people.html>



“D”: This is an example of contour line drawing where line is also used to create value.

Terryll, Katherine (Artists). “D” [Pen and Sepia Ink]. Retrieved September 20, 2012 from: <http://www.pastelsandpencils.com/people.html>



“S”: Contour line drawing example, however, students must draw from a viewpoint showing the face. This drawing and the one above demonstrate the interior lines of a contour line drawing. They are necessary in these drawings to display the form.

Terryll, Katherine (Artists). “S” [Pen and Sepia ink]. Retrieved September 20, 2012 from: <http://www.pastelsandpencils.com/people.html>



Sketching at the Bodega: Both the use of line and the use of value in a figure drawing are demonstrated side-by-side in this drawing. This image will be used to compare and contrast these two elements. We will discuss the chairs, props and backgrounds in these drawings.

Terryll, Katherine (Artists). *Sketching at the Bodega* [Pencil]. Retrieved September 20, 2012 from: <http://www.pastelsandpencils.com/people.html>



Three Perspectives on Ben: Examples of viewpoints and the use of value in a portrait

Terryll, Katherine (Artists). *Three Perspectives on Ben* [Pen and Ink]. Retrieved September 20, 2012 from: <http://www.pastelsandpencils.com/people.html>

Edgar Degas Images



Dancer & Dancer with a Fan I: These two drawings also provide the use of contour and the use of value in the same drawing. Students will be asked to use these independently; however, these images will be helpful to compare how these two elements support the form of the figure. They also provide examples of poses and different viewpoints.

Degas, Edgar (Artist). *Dancer* [Drawing]. Retrieved September 20, 2012 from: <https://mdid.cit.jmu.edu/explore/explore/?kw=edgar+degas&x=0&y=0>



Degas, Edgar (Artist). *Dancer with a Fan* [Drawing]. Retrieved September 20, 2012 from: <https://mdid.cit.jmu.edu/explore/explore/?kw=edgar+degas&x=0&y=0>



Two Dancers: The bodies of the dancers exhibit use of value to show the muscle and three dimensional qualities of their bodies. Their clothing is an example of contour line.

Degas, Edgar (Artist). *Two Dancers* [Drawing]. Retrieved September 20, 2012 from: <https://mdid.cit.jmu.edu/explore/explore/?kw=edgar+degas&x=0&y=0>

Questioning Strategies

For athlete images:

What is the figure doing?

How can you tell?

How much of the persons face can you see?

What facial features do you see at this angle?

How may this change when the head is turned?

After viewing the proportion diagram

Does the person appear to be seven heads tall?

Why or why not?

How does this change depending on the point of view of the viewer?

Is there any exaggeration in the image or do all body parts seem to be in correct proportion?

How are the points of view of the artists different between these images?

How are the faces of these people similar or different?

Where do you see details in the figure? Are there details in the clothing, hair or eyes?

How do these details support the pose the person is taking?

For artist images:

Describe the point of view from which the figure was drawn?

Are they sitting, standing or moving?

How does the artist show you what the person is doing, what clues have they given you?

Do these people appear to be seven heads tall? Are their proportions drawn correctly or are there any exaggerations? Which point of view do you believe was the most difficult to draw, why?

What details can be found in the drawing?

How many different lines do you see in this image? How does the direction or thickness of lines change throughout the drawing?

Are the lines simply an outline or do you see contour lines inside the body and clothing as well? What do these lines do?

Lesson Procedure

This drawing unit consists of ten class periods of instructional time. Each class period is 50 minutes long. Prior to the start of this ten class unit a pre-assessment in drawing will be implemented. This pre-assessment will be conducted Tuesday September 18th and Thursday September 20th. The pre-assessment will be conducted as follows:

Pre-assessment

- Day one students will draw two figure drawings from models. Day two students will draw two figure drawings from different models. All four poses will be different and the student's viewpoint will change. Each group will have the same poses to draw.
- Students will be broken down into three groups of seven. Students will rotate volunteers from the group to pose as models.
- Each pose will last 10 minutes each.
- Students will rotate models four times over the two day assessment, providing each student with at least three figure drawings. Students will choose their two best drawings to submit.
- The four poses used are as listed:
 1. Standing person with hands on hips
 2. Standing person with bent knees and a baseball bat in batting position
 3. Person sitting in a chair, legs crossed with hands in lap
 4. Person sitting on the floor with legs crossed
- Students will work in graphite pencil.

The drawing unit will begin on Monday September 24th.

Drawing Unit

Day 1

- Introduction through PowerPoint- the human figure in a variety of poses 25 minutes
- Visual culture discussion and warm up drawing from images
- Examples of body proportions and facial proportions- diagrams
- Discuss point of view and how it affects the proportions of parts of the body
- Eight heads tall activity
- Have mirrors on hand for students to view their facial features according to basic measurements 10 minutes

Day 2

- Demonstration on drawing the human figure from live model, emphasizing the use of thickness and thinness of line to create depth and interest 15 minutes
 - View artist images for examples of line variety 15 minutes
 - short gesture drawings of class volunteers 3 - 2 minute poses
 - longer pose of class volunteers 5 minute pose
- Day 3
- View artworks with good examples of contour line, focus on contour of clothing 10 minutes
 - Compare and Contrast outline drawings that may appear to be flat versus drawings with contour line that support the three dimensional form of the figure. 5 minutes
 - Have students practice line variety and contour line, start with simple objects (that are round with lines on them such as sport equipment) then move to fabric and clothing on a partner 30 minutes
- Day 4
- Review contour line examples 10 minutes
 - Demonstrate contour line drawing using a class model 10 minutes
 - Draw from class models a full body contour line drawing 3-5 minute drawings
- Day 5
- Demonstration on drawing the face with correct proportion frontal view 15 minutes
 - Share examples to have students check the measurement 5 minutes
 - Have students pair up to sketch a portrait of a partner, then switch 15 minutes each
- Day 6
- Review facial proportions from front view, have students sketch a self-portrait 20 minutes
 - View portraits from a profile and $\frac{3}{4}$ angle. Demonstrate proportions by drawing from a model for the class
 - Students will work in pairs and draw each other from profile view, using contour lines 10 minutes
- Day 7
- Demonstrate from a class member how to begin a $\frac{3}{4}$ portrait, share the example 10 minutes
 - Students will work with their partner and draw them from a $\frac{3}{4}$ view using contour lines 10 minutes
 - Students will draw 3 5 minute full body poses including their ability to draw the face contour line drawing in graphite 15 minute, 5 minutes for transitions
 - Display the class drawings and discuss the differences in student work due to the different viewpoints 15 minutes
- Day 8
- Demonstration on shading with graphite pencil, value scale 15 minutes
 - Revisit artist images that demonstrate value 15 minutes
 - Create a value scale with six levels and shading practice sheet 15 minutes
- Day 9

- Use simple objects (similar to the contour line practice) to draw and use value to illustrate the objects form, using value and no outlines 3-5 minute drawings
- Draw from a model using value on the figure 10 minutes
- Draw a series of short gesture drawings to experience additional viewpoints, contour lines 15 minutes

Day 10

- View artist images to discuss composition, point of view 10 minutes
- Discuss how the artists' use of value and contour line creates the illusion of depth and interest 10 minutes
- Break down into groups and draw two ten minute pose to check for understanding
- 10 minutes

Assessment

Assessment Attached

Resources

Images in this lesson plan retrieved from:

www.pastelsandpencils.com

www.edgar-degas.org/biography

Appendix C

Program Painting Standards	Sixth Grade Landscape Painting		Name:	
The student:	4 Advanced	3 Proficient	2 Basic	1 Emerging
Create a landscape painting that exhibits a foreground, middleground, and background	Represented all three distinct areas in the painting at an advanced level of detail which supported distance and atmospheric perspective in the painting	Represented distinct areas in the painting that included all three: foreground, middleground, background	Represented areas in the painting that included one or two of the following: foreground, middleground, background	Did not represent distance in the landscape
Use overlapping in the painting to create a sense of distance	Used overlapping of multiple areas of the painting that supported the sense of distance throughout the painting	Used overlap elements of the painting that supported the sense of distance	Used overlap some elements in the painting but was flat and did not support a sense of distance	Did not use overlapping in the painting
Use diminishing size and detail to create a sense of distance	Used diminishing size and detail throughout the painting in multiple areas to support the sense of distance	Used diminishing size and detail in the painting that supported the sense of distance	Used only one of the these devices to support distance in the painting	Did not use either diminishing size or detail in the painting
Use object placement in the painting to create a sense of distance	Strategically placed objects in the picture plane that supported the sense of distance and creative visual interest	Placed objects in the picture plane that supported the sense of distance	Placed objects in the picture plane but did not always support distance	Was not able to place objects in the picture plane that supported distance
Create and use secondary colors in the painting	Created secondary colors and use them throughout the painting that created visual interest	Created and use secondary colors in the painting	Created some secondary colors and use in painting	Did not mix secondary colors or apply them in the painting
Mix and use tints and shades in the painting	Mixed many tints and shades and apply them to the painting, which supported the sense of distance	Mixed tints and shades and apply them in the painting	Mixed either tints or shades, but not both, and apply them in the painting	Did not mix tints or shades in the painting
Represent a variety of natural elements (for example, show a variety of trees, plans or wildlife within the landscape)	Used variety among multiple natural elements that created visual interest	Used variety among natural elements that created visual interest	Used variety but did not effectively create visual interest	Did not use variety in the painting

The student:	4 Advanced	3 Proficient	2 Basic	1 Emerging
Apply paint to a two-dimensional surface with good craftsmanship	Applied paint to the flat surface with advanced detail, consistency of application, and advanced craftsmanship	Applied paint to the flat surface consistency and using good craftsmanship	Applied paint and cover the entire surface, however the application was not consistent and craftsmanship was messy	Did not apply paint with good craftsmanship
Properly use class time to develop drawing	Extremely dedicated to this painting and was always on task, making a high level of progress	Made adequate progress every day and was on task	Made some progress each day but was capable of achieving more had they been on task	Made little progress each day, the student was on task only some of the time, and needed redirecting
Put forth their best effort	Consistently put forth their best effort on these drawing	Put forth good effort and met expectations	Only focused part of the time and put forth only some effort	Did not focused on the drawing, and did not put forth their best effort
_____ Points Earned _____ Points Possible				
Overall Score: _____ %				

The student self-assessment will be circled in orange.

The teacher assessment will be circled in purple.

Appendix D

Painting Lesson Plan

Kathryn Batlle

Grade 6

Ten 50 minute classes

Lesson Overview

Students will honor one of their favorite landscapes in a painting. Students will select somewhere they have traveled, a local landscape, or a place in nature which has personal significance. Students will recognize the landscape they select as the 8th wonder of the world. They will represent their locations features in a painting. The class will view a collection of works by artist Asher Duran and Piet Mondrian to understand how artists intentionally show distance or intentional negate distance on the flat surface of a canvas. The class will participate in class discussion of artist images, visual culture topics, and vocabulary. Demonstrations on painting techniques and color theory will be shared with the class. Students will develop the skills to create a diverse paint palette as well as how to create the illusion of distance and three-dimensional space in their two-dimensional artwork during this painting unit. These skills will be utilized to celebrate a landscape in nature.

Virginia Sols

6th Grade Sols

6.1 The student will solve design problems, using color relationships selected from the color wheel.

6.5 The student will use visual memory skills to produce a work of art.

6.12 The student will identify the components of an artists' style, including materials, design, technique, and subject matter.

6.17 The student will demonstrate inquiry skills and appropriate art vocabulary for

1. Describing works of art:
2. Responding to works of art
3. Interpreting works of art
4. Evaluating works of art

In Preparation for seventh grade

7.1 The student will identify and use analogous, complementary, and monochromatic color relationships in works of art.

7.6 The student will create the illusion of depth in two-dimensional works of art, using a variety of the following devices;

1. Overlapping;
2. Atmospheric perspective;
3. Diminishing size and detail;
4. Object placement in the picture plane.

Lesson Objectives the student will be able to...

- Paint a landscape that includes foreground, middle ground, and background
- Create a sense of distance in a work of art using overlapping, diminishing size and detail, and object placement in the picture plane
- Use variety and repetition of natural elements, such as trees, leaves, and animals to create visual interest
- Apply paint to a flat surface with good craftsmanship
- Describe, analyze, interpret and evaluate the landscape artist using appropriate art vocabulary

Visual Culture Component

Students will view images of the Seven Wonders of the World. They will be introduced to the lesson vocabulary as we discuss these images. Students may be familiar with these landmarks from around the world. We will then view advertisements and pamphlets from local attractions. This region of Virginia is abundant in its National Forests, hiking trails, caverns, and breathtaking views. Students will share and discuss memories they have from these local attractions, and of growing up in our rural area. This discussion of visual culture images will also include advertising methods for drawing attention to locations and attractions.

Vocabulary

Primary colors: The primary colors are red, blue, and yellow, cannot be produced by mixing other colors and form the base for all other color combinations.

Secondary colors: Secondary colors include green, orange, and violet, Secondary colors are created by mixing two primary colors.

Tint: A tint is a color created when the original color is mixed with white.

Shade: A shade is a color created when the original color is mixed with black.

Complementary colors: Complementary colors are pairs of colors that are opposite and found across from each other on the color wheel. When paired together complementary colors make each other brighter or bolder in a work of art.

Overlapping: Spatial relationships are achieved by placing one object in front of another. The object closest to the viewer blocks out the view of any part of any other object located behind it

Variety: Variety is a principle of design and is the use of elements which are not similar, which creates interest and uniqueness.

Repetition: The recurrence of elements within a piece: colors, lines, shapes, values, etc. Any element that occurs is generally echoed, often with some variation to maintain interest.

Perspective: Perspective is the re-creating of an image in relation to the eye of the viewer. One point perspective includes a horizon line and one vanishing point. All perspective lines lead to the vanishing point which is found on the horizon line.

Historical/Cultural/Artist Information

Asher Durand

Asher Durand was born Aug. 21, 1796, in Maplewood (formerly Jefferson Village), N.J. From 1812 to 1820, he was an apprentice, then partner, to an engraver copying English book illustrations. His reputation as a printmaker was established in 1823, when he received wide acclaim for an engraving after John Trumbull's famous painting *The Declaration of Independence*. This firmly established his reputation as the finest engraver in the United States. In the 1830s, Durand ended his engraving business and entered into a short, successful period as a portrait painter of U.S. presidents and other Americans of political and social prominence. In 1837, a sketching expedition to the Adirondacks with the artist Thomas Cole, a close friend and mentor, led to Durand's decision to concentrate on landscape painting. Durand's subsequent annual summer trips to the Catskill, Adirondack, and White Mountains yielded hundreds of drawings and oil sketches that he later incorporated into finished paintings. From 1840 to 1841, he traveled extensively in Europe, studying the old masters and sketching from nature. Durand, who was one of the founders of the National Academy of Design in New York City, served as its second president from 1845 until 1861. In 1855, his influential "Letters on Landscape Painting" were published in the *Crayon*, an important art periodical founded by the artist's son, John. Durand, who retired in 1869, stopped painting in 1878 and died Sept. 17, 1886, in his home town of Maplewood, N.J.

Retrieved from Smithsonian American Art Museum "Smithsonian American Art Museum Hosts the First Major Retrospective in 35 Years Devoted to Celebrated American Landscape Painter Asher B. Durand" (Washington, D.C.: Smithsonian American Art Museum, press release, August 14, 2007)

Piet Mondrian

“Piet Mondrian was born Pieter Cornelius Mondrian in 1872 in Amersfoort, Holland into a strict Calvinist family. At 14 he completed his primary education. His father, the headmaster of a primary school and a drawing instructor himself, supported his son's decision to study for a diploma teaching free hand drawing in primary and secondary schools. Mondrian's first exhibition of two drawings in 1890 received favorable reviews. Completing his diploma in 1892, he moved to Amsterdam and received a grant to study painting at the Rijksacademie (Royal Academy). During the four years of his studies he supported himself by giving private lessons, copying museum works, doing scientific drawings, and occasionally selling a landscape painting.

From 1897 to 1909 Mondrian painted scenes of Dutch landscapes with mills, trees, farms, and the Gien River near Amsterdam.”

Retrieved October 20, 2012, from www.pietmondrian.net

Image Description

Asher Duran



Kindred Spirits

This painting exemplifies foreground, middle ground, and background. It also shows overlapping, size and detail diminishing that represents distance in the painting.

Duran, Asher (Artist). *Kindred Spirits* [Painting], Retrieved October 20, 2012, from: <https://mdid.cit.jmu.edu/explore/explore/?kw=asher+durand&x=0&y=0>



In the Catskills 1848

This painting exemplifies foreground, middle ground, and background. It also shows overlapping, size and detail diminishing that represents distance in the painting. This painting also included the use of shades and tints in a landscape.

Duran, Asher (Artist). *In the Catskills* [Painting], Retrieved October 20, 2012, from: <https://mdid.cit.jmu.edu/explore/explore/?kw=asher+durand&x=0&y=0>



Progress 1853 The Advancement of Civilization

This painting exemplifies foreground, middle ground, and background. It also shows overlapping, size and detail diminishing that represents distance in the painting. This painting also included the use of shades and tints in a landscape.

Duran, Asher (Artist). *Progress* [Painting], Retrieved October 20, 2012, from: <https://mdid.cit.jmu.edu/explore/explore/?kw=asher+durand&x=0&y=0>



The Beeches

This painting exemplifies foreground, middle ground, and background. It also shows overlapping, size and detail diminishing that represents distance in the painting. This painting also included the use of shades and tints in a landscape.

Duran, Asher (Artist). *The Beeches* [Painting], **Retrieved** October 20, 2012, **from:** <https://mdid.cit.jmu.edu/explore/explore/?kw=asher+durand&x=0&y=0>

Piet Mondrian



The Windmill

This painting exemplifies the use of complementary colors in a painting. It also serves as an example of a different paint application from Durand.

Mondrian, Piet (Artist). *The Windmill* [Painting], **Retrieved** October 20, 2012, **from:** <https://mdid.cit.jmu.edu/explore/explore/?kw=piet+mondrian&x=0&y=0>



Woods Near Oele

This painting exemplifies the use of complementary colors in a painting. It also serves as an example of a different paint application from Durand. This work also shows a landscape with less detail than the work of Durand. It serves as an example of mood in works of art.

Mondrian, Piet (Artist). *Woods Near Oele* [Painting], **Retrieved** October 20, 2012, **from:** <https://mdid.cit.jmu.edu/explore/explore/?kw=piet+mondrian&x=0&y=0>

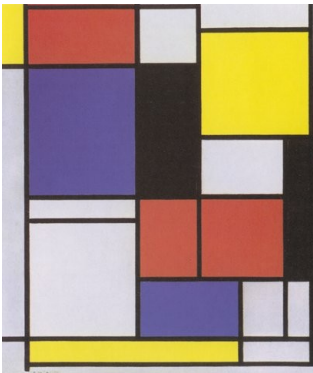
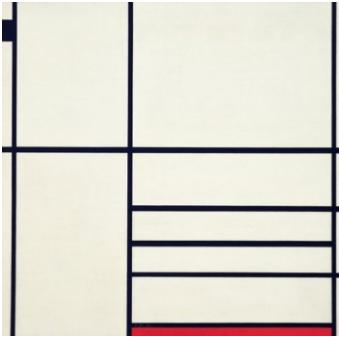


Tableau II

This painting is an example of a primary color scheme and will be shared with students for a practice color mixing and mini painting. The subject matter differs from that of our landscape, however, will be a good example for this skill building

Mondrian, Piet (Artist). *Tableau II* [Painting], **Retrieved** October 20, 2012, **from:** <https://mdid.cit.jmu.edu/explore/explore/?kw=piet+mondrian&x=0&y=0>



Composition in White, Black and Red

This painting is an example of a primary color scheme and will be shared with students for a practice color mixing and mini painting. The subject matter differs from that of our landscape, however, will be a good example for this skill

Mondrian, Piet (Artist). *Composition in White, Black and Red* [Painting], **Retrieved** October 20, 2012, **from:**
<https://mdid.cit.jmu.edu/explore/explore/?kw=piet+mondrian&x=0&y=0>

Questioning Strategies

For Visual Culture Discussion:

- Has anyone visited one of the Seven Wonders of the World?
- Can anyone name the Seven Wonders of the World?
- Why do you think these places or structures have been named wonders?
- What other landmarks are famous for their beautiful landscape or structure?
- Do we have any local attractions or parts of our landscape that are known for their beauty?
- Consider our area and its climate, flora and fauna. How may that differ in other parts of the world?

For Artist Images

Landscape Artist

- What is the subject of this painting?
- What natural elements such as wildlife, plant life, climate or landforms do you see?
- What elements of this landscape are closest to the viewer? How do you know?
- What colors do you see? Where do you see the brightest colors or dullest colors in the painting?
- Can you find the foreground, middle ground, and background?
- How has the artist created distance in this painting?

Mondrian

- What do you see?
- What is the subject of the painting?

- Describe this painting in your own words. What colors, patterns, and line variation do you see?
- How do these paintings differ from the landscape paintings we have viewed and discussed previously?
- How does the artist ensure that we do not see distance in the last two works?
- Can you find primary or secondary colors?
- Did the artist use complementary colors or analogous colors in the painting?

For selecting a landscape for their paintings

- Where is your favorite outdoor location?
- What place have you been or view have you seen that you find beautiful?
- If you could select the eight world wonder, where would it be?
- Is it local or somewhere you have visited?
- What flora, fauna, structures are found in the landscape?
- What is its personal significance to you?

Lesson Procedure

This painting unit will start with two days of pre-assessment. After the pre-assessment paintings are completed the painting unit will begin. This painting instruction will take place over the course of ten class periods of fifty minutes each. Following the painting instruction students will be allowed three days for a post-painting that will also be assessed. Time will be allotted in this unit for student self-assessment and a written artist statement at the end.

The pre-assessment painting will take place on Monday November 1st and Monday November 5th and Thursday November 8th and Monday November 12th if needed. The pre-assessment painting will be will be conducted as follows:

The painting instruction will begin on Monday November 12th.

Painting Unit

Day 1

- Introduction through PowerPoint – landscape painting with artist images and Seven Wonders of the World images 15 minutes
- Visual culture discussion of landscape, nature, beauty, and our experiences with nature 5 minutes

- View the collection of pamphlets of local outdoor attractions. Discuss why people would travel to see these places and how they are similar or different to the Seven Wonders 15 minutes
- Discuss the photographs and advertising strategies to draw the viewer's attention to the landscape 10 minutes

Day 2

- Discuss examples of all vocabulary words and the objective of this lesson as outlined in the detailed assessment 15 minutes
- Students self-assess their pre-assessment paintings 15 minutes
- Move the class outdoors to discuss landscape, observe and sketch foreground, middle ground, and background 15 minutes
- Use questioning strategies to guide their sketches -- look for diminishing size and detail, overlapping, and object placement in the landscape observed

Day 3

- View and discuss color relationships from the color wheel; primary colors, secondary colors, analogous colors, complementary colors 15 minutes
- Students will create a color wheel using only primary colors 30 minutes
- Experiment with color mixing and paint application

Day 4

- Demonstrate painting with various brushes - have students write their names in print and cursive using paint and a brush 10 minutes
- View the paintings of Piet Mondrian and his use of primary colors 10 minutes
- Mini-painting inspired by Piet Mondrian to practice hard edge painting and application focusing on the use of primary colors, white and black 25 minutes
- This mini-painting is a practice of paint application, craftsmanship and color mixing

Day 5

- Additional time of Mondrian inspired paintings
- View Durand's paintings (in comparison of color with Mondrian) and discuss shades and tints 15 minutes
- Introduce tints and shades
- Mix a palette of many colors using only primaries, white and black 10 minute
- Create a mini-painting of one natural element with varieties of that element (for example a mini-composition of different kinds of trees or leaves) and paint using at least on tint and one shade remainder of class
- This mini painting is a practice of paint application, craftsmanship and color mixing

Day 6

- Additional painting time and color mixing for mini natural element paintings 20 minutes
- Move the class outside to select a landscape to sketch, this sketch will be used for a painting 20 minutes
- Review the vocabulary in this lesson and the elements that need to be included in their sketch and paintings as outlined in the objectives 5 minutes

Day 7

- View and discuss in detail Asher Duran artwork, view video from website 15 minutes
- Discuss how artist may use a photograph or a sketch for a painting, some artists may paint outdoors in the landscape there are representing, other may paint from their imaginations 10 minutes
- Students will transfer images onto paint paper and begin landscape painting 25 minutes

Day 8

- Provide examples or images of elements of nature students may need
- Share images and examples of repetition variety in nature 15 minutes
- Review color theory required in their artwork 10 minutes
- Paint time 25 minutes

Day 9

- Paint day fully devoted to their practice landscape (of the landscape around the school) 45 minutes

Day 10

- Review artist images and lesson vocabulary, complete review sheet 20 minutes
- Students will gather images, examples, and sketch ideas for their eighth wonder of the world landscape post-painting 5 minutes
- Reserve computer lab 20 minutes
- Students may also email me any images they want printed, bring photos from home, etc.

Assessment

Assessment Attached

Resources

Images in this lesson plan retrieved from:

www.pietmondrian.net

www.metmuseum.org

<http://mdid.cit.jmu.edu/>

Appendix E

Figure Drawing Artist Statement Prompt

You have completed your 6th grade drawing unit. You have focused on drawing the human figure from a model. Before we began learning about drawing the figure you completed a pre-instructional drawing. After our drawing unit you completed a post-instructional drawing. Now I would like you to write an artist statement about the experience. I want you to reflect on the drawing unit and everything you have learned. Please look at your pre-instructional drawings and your post-instructional drawings and write about the following information:

- How do you think you improved from your pre-instructional drawings to your post-instructional drawings? Be specific and use the art vocabulary words you have learned during this unit to describe your improvements.
- What part of your post-instructional drawing is most successful?
- What part of your post-instructional drawing do you think still needs improvement?
- Please tell me how you used contour line to support the form.
- Please tell me how you used value to support the form.
- Please tell me how you used correct proportion in the body and face in your drawing.
- How did this unit improve your drawing skills?
- What part of this unit was most helpful to you as a developing artist?

Appendix F

Painting Artist Statement

You have completed your 6th grade painting unit. You have learned skills in landscape drawing, painting, color mixing, and craftsmanship in painting. You created a pre-instruction painting and a post-instruction painting. Write an artist statement about your painting experience. Look at your paintings and write about the following information:

- How do you think you have improved from your pre-instruction painting to your post-instruction painting?
- What was the most successful part of your post-instruction painting?
- What part of your post-instruction painting do you think still needs improvement?
- Discuss how you used foreground, middle ground, and background in your post-instruction painting.
- Explain how you mixed secondary colors, tints, and shades to use in your painting.
- Describe where you used overlapping, diminishing size, and detail in your landscape.
- How did this painting unit improve your painting skills?
- What part of the painting unit was most helpful to you as a developing artist?
- Write about your final painting. Describe where your landscape is and why you believe it could be the next wonder of the world.

Appendix G

	Sixth Grade Artist Statement		Name:	
	4 Advanced	3 Proficient	2 Basic	1 Emerging
	The student was able to:			The student was not able to:
Articulate his/her areas of improvement that are visible in the drawings	Articulate areas of improvement that are visible in artwork while referring to how the improvements were made	Articulate areas of improvement that are visible in the artwork	State that he/she improved, but did not describe where in the artwork improvements can be found	State were he/she improved in the artwork
Accurately describe areas that still need improvement	Accurately identify areas where he/she needs to improve while stating how these improvements can be made	Accurately identify areas where he/she needs to improve	Identify that he/she needed to improve but provided little reference to their artwork	Identify that he/she needed improvement and did not provide any other information
Accurately use the lesson vocabulary words to discuss their artwork in the written artist statement	Use five or more vocabulary words appropriately in their artist statement	Use 3-4 vocabulary words appropriately in their artist statement	Use 1-2 vocabulary words appropriately in their artist statement	Did not use any vocabulary words in their artist statement or used vocabulary words incorrectly.
			___ points earned 12 points possible	
			Overall Score: ___ %	

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