

# ASSESSMENT



## How are the top schools assessing visual arts?

This booklet will provide examples of what the top schools in our nation are doing regarding arts assessments. Through these models, we can gain a greater understanding of what is best practice and take

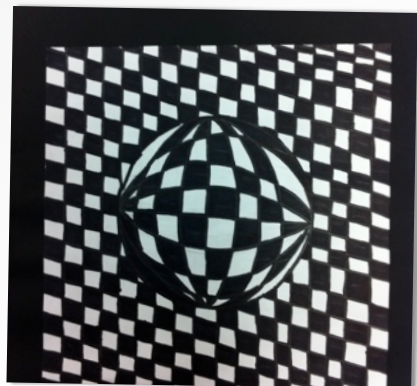
this knowledge and apply it to fit into our district. Assessment is not one size fits all, and it's important to note that not one assessment plan exists that finds that perfect balance when assessing the arts. There are,

however some excellent examples that prove to do a great job and authentically assessing what matters in the arts.

### Elements of Art Rubric

	5	4	3	2	1
<b>Results of Art Production or Use in Art as a Whole</b>	Art production or use is consistently excellent and demonstrates a high level of skill and creativity.	Art production or use is consistently good and demonstrates a solid level of skill and creativity.	Art production or use is consistently fair and demonstrates a basic level of skill and creativity.	Art production or use is consistently below average and demonstrates a limited level of skill and creativity.	Art production or use is consistently poor and demonstrates a minimal level of skill and creativity.
<b>Planning and Organization of Work</b>	Work is well-planned and organized, showing a clear understanding of the task and a strong sense of direction.	Work is planned and organized, showing a good understanding of the task and a clear sense of direction.	Work is planned and organized, showing a basic understanding of the task and a clear sense of direction.	Work is planned and organized, showing a limited understanding of the task and a clear sense of direction.	Work is planned and organized, showing a minimal understanding of the task and a clear sense of direction.
<b>Knowledge</b>	Shows a deep understanding of the subject matter and the ability to apply this knowledge to the work.	Shows a good understanding of the subject matter and the ability to apply this knowledge to the work.	Shows a basic understanding of the subject matter and the ability to apply this knowledge to the work.	Shows a limited understanding of the subject matter and the ability to apply this knowledge to the work.	Shows a minimal understanding of the subject matter and the ability to apply this knowledge to the work.
<b>Use of Evaluation/Critique</b>	Shows a strong ability to evaluate and critique the work, providing thoughtful and constructive feedback.	Shows a good ability to evaluate and critique the work, providing thoughtful and constructive feedback.	Shows a basic ability to evaluate and critique the work, providing thoughtful and constructive feedback.	Shows a limited ability to evaluate and critique the work, providing thoughtful and constructive feedback.	Shows a minimal ability to evaluate and critique the work, providing thoughtful and constructive feedback.
<b>Balance and Initiative</b>	Shows a strong sense of balance and initiative, demonstrating a high level of skill and creativity.	Shows a good sense of balance and initiative, demonstrating a solid level of skill and creativity.	Shows a basic sense of balance and initiative, demonstrating a basic level of skill and creativity.	Shows a limited sense of balance and initiative, demonstrating a limited level of skill and creativity.	Shows a minimal sense of balance and initiative, demonstrating a minimal level of skill and creativity.
<b>Use of Media/Equipment</b>	Shows a strong ability to use media and equipment, demonstrating a high level of skill and creativity.	Shows a good ability to use media and equipment, demonstrating a solid level of skill and creativity.	Shows a basic ability to use media and equipment, demonstrating a basic level of skill and creativity.	Shows a limited ability to use media and equipment, demonstrating a limited level of skill and creativity.	Shows a minimal ability to use media and equipment, demonstrating a minimal level of skill and creativity.
<b>Use of Extension and Application</b>	Shows a strong ability to extend and apply the work, demonstrating a high level of skill and creativity.	Shows a good ability to extend and apply the work, demonstrating a solid level of skill and creativity.	Shows a basic ability to extend and apply the work, demonstrating a basic level of skill and creativity.	Shows a limited ability to extend and apply the work, demonstrating a limited level of skill and creativity.	Shows a minimal ability to extend and apply the work, demonstrating a minimal level of skill and creativity.
<b>Other Student Comments/Notes</b>					

WHAT TYPES OF ASSESSMENTS?



WHO IS DOING THEM?



HOW CAN WE APPLY THEM?

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# LARGE SCALE ASSESSMENTS

# LARGE SCALE ASSESSMENTS



## AREAS OF ASSESSMENT

1. MULTIPLE CHOICE
2. CONSTRUCTED RESPONSE
3. PERFORMANCE TASKS

[Learn More](#)

## NAEP

The NAEP 2008 arts assessment measured the extent of what American students know and can do in the arts disciplines of music and visual arts. The assessment measured students' knowledge and skills in the arts by asking them to observe, describe, analyze, and evaluate existing works of music and visual art and to create original works of visual art. The NAEP arts framework, developed by the National Assessment Governing Board, serves as the blueprint for the assessment, describing the specific knowledge and skills that should be assessed in the arts disciplines.

Educators have acknowledged that the arts are basic to the acquisition of a well-rounded education. The arts provide meaning to learning. They serve as a vehicle for acquiring the skills to which educational reformers have said students should aspire: problem-solving, higher order thinking, flexibility, persistence, and cooperation.

# NAEP Examples

## SAMPLE QUESTION: Characteristics of Charcoal

The sample question below asked students to describe characteristics of the medium of charcoal visible in the Kollwitz self-portrait. Student responses for this question were rated using three scoring levels: Acceptable, Partial, and

Unacceptable. Examples of Acceptable and Partial responses are shown here. Responses rated as Unacceptable did not describe characteristics of the medium of charcoal evident in the self-portrait.

This sample response was rated **"Acceptable"** because it demonstrated the student's knowledge of charcoal as a medium. The student expressed what Kollwitz was able to accomplish with charcoal in her self-portrait. Thirty-four percent of eighth-graders received a rating of "Acceptable" on this question.

Self-portrait A is a charcoal drawing. Describe two characteristics of charcoal that you see in self-portrait A.

1. Charcoal can get very dark when you press harder than normal.
2. It leaves little white specks because it doesn't fill in every little bump or spot on the page.

This sample response was rated **"Partial"** because it provided only one example of how charcoal was used in the self-portrait. The student recognized that pressing harder on charcoal results in a darker mark, as is evident in the Kollwitz self-portrait. However, the second part of the response did not describe another characteristic of charcoal as a medium. Thirty-eight percent of students' responses to this question were rated "Partial."

Self-portrait A is a charcoal drawing. Describe two characteristics of charcoal that you see in self-portrait A.

1. One is the harder the charcoal is pushed down, the darker the markings will be.
2. It is not drawn straight but, like it was colored in.

## SAMPLE QUESTION: Recognizing a Technical Similarity Between Two Self-Portraits

The sample question below asked students to recognize a technical similarity between the Kollwitz and Schiele self-portraits. In both works, expressive, loose lines are combined with precise drawing.

In 2008, thirty-seven percent of students correctly identified this common feature of the two artworks (choice B). This was not found to be significantly different from the 36 percent who answered correctly in 1997. Choices A, C, and D do not accurately describe technical similarities between the two works.

Which statement describes a technical similarity between self-portraits A and B?

- A The figure in each work is seen from the same point of view.
- B Both works combine loose gestural lines with careful drawing.
- C The compositions in both works are symmetrical.
- D Both works rely on light and shadow to emphasize depth.

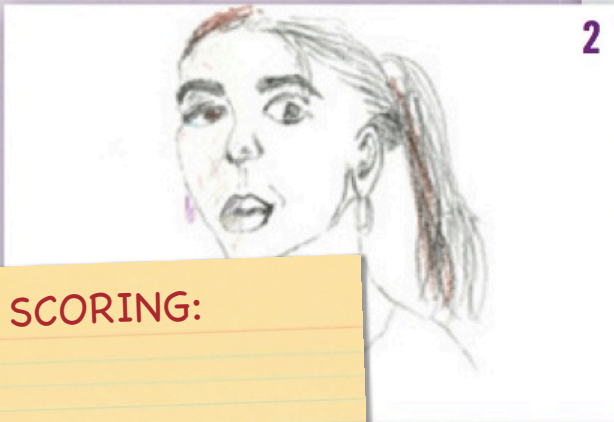
# NAEP Examples

## SAMPLE QUESTION: Creating a Self-Portrait

After students had observed the Kollwitz and Schiele self-portraits and studied relationships between the technical and expressive qualities of the two artworks, they were asked to create a self-portrait of their own. Students were given a set of 12 Cray-pas (colored oil pastels), a charcoal pencil,

a mirror, and a sheet of 12-inch by 18-inch white drawing paper and were asked to use these tools to create a self-portrait that would express something important about their personalities. These self-portraits were rated using four scoring levels: Sufficient, Uneven, Minimal, and Insufficient.

Characteristic of works rated “Sufficient,” both of the students’ responses presented here showed clear and specific observations that communicated something important about the artist. They incorporated identifying detail in terms of personal features and, in student response 1, an activity (art making). The self-portraits showed purposeful use of compositional elements and sophisticated use of materials. For example, in student response 1, the smudging of Cray-pas created an affinity among the head, arm, and hand, and loose, well-placed lines added definition to the body.



Both works also showed very good use of proportion, color, and line, and were fully developed and individualized. For example, in student response 2, the student skilfully used color to emphasize and create contrast between specific parts of her self-portrait. Both student responses 1 and 2 also showed evidence of the students having spent time observing the Kollwitz and Schiele self-portraits. Four percent of students’ self-portraits were rated “Sufficient.”

## SCORING:

READ THE COMPLETE OVERVIEW OF SCORING GUIDELINES FOR THE NAEP TEST [HERE](#).

THE PURPOSE OF AN ASSESSMENT SUCH AS THIS WOULD BE TO GLEAN PROGRAM EVALUATION, HOWEVER THE FORMAT AND QUESTIONING TECHNIQUES COULD ALSO BE ROLLED INTO A SUMMATIVE EVALUATION AT THE END OF EACH GRADE LEVEL OR COURSE.

# LARGE SCALE ASSESSMENTS



## AREAS OF ASSESSMENT

1. WEB-BASED MULTIPLE CHOICE SECTION
2. 2 PERFORMANCE TASKS

[Learn More](#)

## SCAAP

The South Carolina Arts Assessment Program (SCAAP) is the only fully implemented and web-based arts assessment at the state-level.

Currently, SCAAP has six different assessments in various stages of development. All SCAAP assessments include a web-based multiple-choice section and two performance tasks. Both multiple-choice items included the use of multimedia interpretative materials such as digital images, digital sound files, and streaming video clips.

The SCAAP visual arts assessment also comprises two sections: multiple-choice items and performance tasks. Multiple-choice items require students to select a correct answer from four options. The multiple-choice items require students to demonstrate knowledge of and skills in (a) visual arts vocabulary, (b) types of art media, (c) evaluation of performance problems, and (d) performance of visual arts skills.

# NAEP Examples

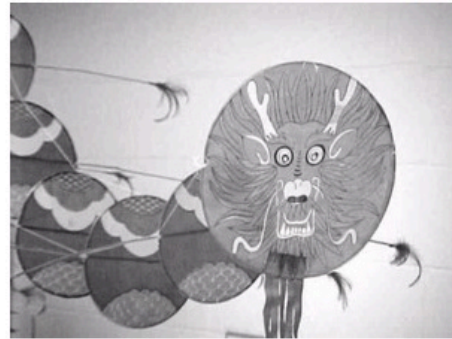
Use the picture below to answer the question.



1. This drawing is an example of a \_\_\_\_\_.
- A. landscape
  - B. nonobjective
  - C. portrait
  - D. still life

Submit Question 1

Use the picture below to answer the question.



2. The kite in this picture is from \_\_\_\_\_.
- A. Algeria
  - B. China
  - C. Germany
  - D. United States

3. Which of the following is an element of art?

- A. balance
- B. color
- C. perspective
- D. realism

## PERFORMANCE TEST

1. VISUAL ARTS PERFORMANCE TASK 1 REQUIRES STUDENTS TO USE A SET OF ART TERMS PRESENTED IN A WORD BANK TO COMPARE TWO PAINTINGS.
2. VISUAL ARTS PERFORMANCE TASK 2 HAS TWO SEPARATE SECTIONS THAT REQUIRE EACH STUDENT TO DRAW A FIGURE (TASK 2A) AND TO EVALUATE HIS OR HER OWN DRAWING BY ANSWERING THREE GUIDING QUESTIONS USING ART TERMS PRESENTED IN A WORD BANK (TASK 2B).
3. BOTH TASKS ARE ADMINISTERED IN A PENCIL-AND-PAPER FORMAT. ALL PAPERS ARE DIGITIZED AND UPLOADED TO THE SCAAP WEBSITE FOR WEB-BASED RATING.



# LARGE SCALE ASSESSMENTS



## AREAS OF ASSESSMENT

1. MULTIPLE CHOICE SECTION
2. OPEN RESPONSE

[Learn More](#)

## Kentucky Core Content Test

The arts portion of the KCCT consists of eight multiple-choice questions and two open-response items, which can be in any of the four art disciplines (music, visual art, theater, and dance). Exhibit 2 shows sample items from the arts portion of the KCCT. The questions are designed to cover the Core Content for Assessment, which is the equivalent of state content standards. In Kentucky, the core content in the arts is divided into five subdomains: structures in the arts, humanity in the arts, purposes for creating the arts, processes in the arts, and interrelationships among the arts.

The content subdomains included in the state assessments are those that ask

students to describe, analyze, evaluate, and explain the arts.

# Examples of KCCT

**Exhibit 2**  
**Sample Items from KCCT Arts and Humanities**

**Fifth grade, open response:**

*The Dancing Animals*

7. Your class is going to make up a play about animals that can dance. Your job is to create two characters for the play.
- Name TWO characters that could be in a play about dancing animals. Describe what the characters would look like and what they would wear.
  - For EACH of the two characters, describe the character's part (what the character does) in the play.

**Eighth grade, multiple choice:**

3. In theater, if an audience has the same feelings or reactions as those of a character, the audience is experiencing
- empathy.
  - motivation.
  - suspense.
  - spectacle.

**Eleventh grade, multiple choice:**

4. Complementary colors are two colors at opposite points on the color wheel. Which colors are complementary?
- red and orange
  - green and yellow
  - violet and green
  - orange and blue

Source: Kentucky Department of Education Sample Release Questions (Kentucky Department of Education, 2006).

Visual Arts		
<p><b>AH-EP-1.4.1</b> Students will identify or describe elements of art and principles of design in works of art.</p> <p><u>Elements of art:</u> Line, Shape, Form, Texture and Color (primary and secondary hues) and color schemes (warm, cool, neutral – black, white, gray, sometimes brown/beige as earth tones)</p> <p><u>Principles of design:</u> Organization of visual compositions: Emphasis (focal point), Pattern, Balance (symmetry), Contrast (e.g., black/white, rough/smooth)</p>	<p><b>AH-04-1.4.1</b> Students will identify or describe elements of art and principles of design in works of art. DOK 2</p> <p><u>Elements of art:</u> Line, Shape, Form, Texture and Color (primary and secondary hues) and color schemes (warm, cool, neutral - black, white, gray, sometimes brown/beige as earth tones)</p> <p><u>Principles of design:</u> Organization of visual compositions: Emphasis (focal point), Pattern, Balance (symmetry), Contrast (e.g., black/white, rough/smooth)</p>	<p><b>AH-05-1.4.1</b> Students will analyze or explain the use of elements of art and principles of design in works of art. DOK 3</p> <p><u>Elements of art:</u> Line, Shape, Form, Texture and Color (primary and secondary hues) and color schemes/groups (warm, cool, neutral - black, white, gray, sometimes brown/beige as earth tones)</p> <p><u>Principles of design:</u> Organization of visual compositions: Emphasis (focal point), Pattern, Balance (symmetry), Contrast (e.g., black/white, rough/smooth)</p>
<p><b>AH-04-1.4.2</b> Students will identify or describe how an artist uses various media and processes. DOK 2</p> <p><u>Media (plural) / medium (singular):</u> (used to produce artworks) <u>Two-dimensional</u> - crayon, pencil, paint, fabric, yarn, paper <u>Three-dimensional</u> - clay, papier-mâché</p> <p><u>Art processes:</u> <u>Two-dimensional</u> - drawing, painting, fiber art (e.g., fabric printing, stamping), collage <u>Three-dimensional</u> - pottery, sculpture, fiber art (e.g., constructing with fiber, weaving, quilting) <u>Subject matter:</u> (e.g., landscape, portrait, still life)</p>	<p><b>AH-05-1.4.2</b> Students will identify or describe how an artist uses various media and processes. DOK 2</p> <p><u>Media (plural) / medium (singular):</u> (used to produce artworks) <u>Two-dimensional</u> - crayon, pencil, paint, fabric, yarn, paper <u>Three-dimensional</u> - clay, papier-mâché</p> <p><u>Art processes:</u> <u>Two-dimensional</u> - drawing, painting, fiber art (e.g., fabric printing, stamping), collage <u>Three-dimensional</u> - pottery, sculpture, fiber art (e.g., constructing with fiber, weaving, quilting) <u>Subject matter:</u> (e.g. landscape, portrait, still life)</p>	

## SCORING:

SCORING OF OPEN-RESPONSE QUESTIONS REQUIRES TRAINING EXPERT RATERS IN THE USE OF A SCORING RUBRIC THAT EVALUATES HOW COMPLETE AND THOROUGH THE STUDENT'S RESPONSE WAS, BUT HERE AGAIN COSTS ARE LOW RELATIVE TO THE LEVEL OF TRAINING REQUIRED SCORERS OF MORE COMPLEX PERFORMANCE TASKS.

# LARGE SCALE ASSESSMENTS



## AREAS OF ASSESSMENT

1. CREATING
2. PERFORMING
3. RESPONDING

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## Classroom Based Performance Assessment

Washington's classroom-based assessments are actual arts activities integrated into the curriculum. Students' tasks in the assessment are to create and perform and then respond by reflecting on their own art-making process. Exhibit 3 shows an example of a CBPA activity script to be used by a fifth-grade teacher. Because the assessment is also an instructional activity, students take class time to develop their piece before presenting it for assessment. The teacher is provided with an instruction and assessment guide to implement the assessment. It includes a script that explains the project that students are to complete and the standards-based criteria by

which their work will be evaluated. Teacher guides for the arts CBPA are available on the OSPI website.

# CBPA Examples

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Visual Arts	Item Title	EALR	Description
<b>5th Grade</b>	<a href="#"><i>One of a Kind Shoe</i></a> <b>Revised 2008</b>	1.1.1 1.1.2 2.1 2.2 2.3 3.1 3.2 4.5	Students are asked to design a sports shoe. Students will be assessed on their use of line, value, texture, and shape using the elements and principles of design of visual arts.
	<a href="#"><i>Aquarium Tiles</i></a> <b>New 2008</b>	1.1.1 1.1.2 2.1 2.2 2.3 3.1 3.2 4.5	Students are asked to create a decorative tile for a proposed border design for an aquarium. The tile will have relief, decorative rhythms, patterns and aquarium themed animals. Students will be assessed in the use of additive and subtractive relief, pattern, and rhythm using the elements and principles of design.

# CBPA Examples

Visual Arts	Item Title	EAL R	Description
<b>8th Grade</b>	<a href="#"><u>Endangered Nest</u></a> <b>Revised 2008</b>	1.1.1 1.1.2 2.1 2.2 2.3 3.1 3.2 3.3 4.2 4.5	Students are asked to create a realistic illustration of a bird's nest with specified features for a national conservation magazine. Student will be assessed on the application of the elements of visual art using the creative process.
	<a href="#"><u>Sculptures in the Park</u></a> <b>Revised 2008</b>	1.1.1 1.1.2 1.1.3 1.1.4 1.2 2.1 2.2 2.3 3.1 3.2 3.3 4.3 4.4 4.5	Students are asked to create an abstract sculpture for local community park planners. The paper maquette must be based on the theme of movement. The student is assessed on the effective use of 3-D sculpting skills and the use of the elements and principles, specifically balance and movement.
	<a href="#"><u>Put the Life Back in Wildlife</u></a> <b>New 2008</b>	1.1.1 1.1.2 2.1 2.2 2.3 3.1 3.2 4.5	Students are asked to create a functional and decoration vessel which will benefit a wildlife preserve. Using pinching, coiling, and slab building techniques, students will be assessed on techniques and skills demonstrated in this 3-D vessel that are both sculptural and relief.

# CBPA Examples

Visual Arts	Item Title	EALR	Description
<b>Grade 10</b>	<a href="#"><i>A Vegetarian Palette-Still Life</i></a> <b>Revised 2008</b>	1.1.1 1.1.2 2.1 2.2 2.3 3.1 3.2 4.5	Students are asked to create a realistic and still life composition of an arrangement of fruits and/or vegetables for the front cover of a new vegetarian cookbook. Students will be assessed on their application of the elements and principles of design.
	<a href="#"><i>Snack Time-Photography</i></a> <b>New 2008</b>	1.1.1 1.1.2 2.1 2.2 2.3 3.1 3.2 4.5	Students are asked to create a photograph for a feature article in their school's newspaper about teen food choices. Students will be assessed on how well the photograph draws the viewer into the image utilizing the rule of thirds, a shallow depth of field with the subject in sharp focus and a range of value through the use of directional lighting techniques.
	<a href="#"><i>A Zoo Mug-3-D Ceramic Vessel</i></a> <b>New 2008</b>	1.1.1 1.1.2 2.1 2.2 2.3 3.1 3.2 4.5	Students are asked to create a functional (utilitarian) and decorative mug out of clay which promotes the local zoo, utilizing pinch, coil and slab techniques. Students will be assessed on the use of the arts elements, principles of design, and techniques and skills demonstrated in this 3-D mug through the creative process.
	<i>Young Peoples Film and Video Festival</i> <b>In Development-2009</b>  New Arts and CTE CBPA	1.1.1 1.1.2 2.1 2.2 2.3 3.1 3.2 4.5	Students are asked to enter a video/film festival to have their work viewed by industry professionals and media artists for possible selection for public viewing. Students will be assessed on their skills/techniques and the demonstration of their understanding of video/and film production in the creative process. Arts EALRs and CTE industry standards are assessed in this developing CBPA.

# LARGE SCALE ASSESSMENTS



## AREAS OF ASSESSMENT

1. EXHIBITIONS
2. PORTFOLIOS
3. COMMON TASKS
4. EXAMS

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## Rhode Island Performance Based Graduation Requirements

Demonstrations of proficiency in the arts will be accomplished by local districts and schools as part of their local proficiency-based assessment systems that are designed to complement and reinforce the state assessment system. Local proficiency-based assessment systems will include specialized assessments that are designed to measure deep content knowledge and “habits of thinking” within the context of extended work by individual students. Specialized assessments include the following:

**Exhibitions** (capstone projects, Certificates of Initial Mastery, and senior projects) to serve as summary

assessments of student mastery of a school’s PBGRs

**Portfolios** to collect student performance evidence aligned with school PBGRs for both formative and summative assessment of student progress and documentation of student academic, personal, and career goals

**Common tasks** to give students varied opportunities to demonstrate proficiency and give teachers information for use in guiding curriculum, instruction, and assessment

Proficiency-based departmental end-of-course **exams** that are mapped to individual courses, PBGRs, and Grade-Level/Grade-Span Expectations.

# CBPA Examples

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## ↪ **SCHOOLWIDE DIPLOMA ASSESSMENTS:**

**Graduation Exhibition** – An extended project that requires a student to simultaneously demonstrate mastery of knowledge and skills in a particular area. The exhibition draws on a personal academic focus of the student, explores a topic through in-depth research, represents the acquisition and use of knowledge in new ways, is completed individually, demonstrates one or more of the school’s PBGRs, is presented to an external audience, has opportunities for revision, documents the process, and offers opportunities for reflection.

**Graduation Portfolio** – A collection of evidence that a student has the knowledge and skills expected of any graduate from that school. The portfolio is composed of a specific sub-set of student work (i.e., work from on-demand and extended tasks) and other evidence of his or her educational experiences tied to the school’s learning expectations and the state’s graduation-by-proficiency requirements. Students are expected to complete a written reflection on their portfolio evidence and to present their graduation portfolio to the school community.

**Proficiency-based Departmental End-of-Course Exams** – These offer a viable way to measure a student’s proficiency, provided they are purposefully designed to include proficiency-based measures of performance. **Note:** A multiple-choice test, fill-in-the-blank, true-or-false, short-answer essay exam, by itself, is insufficient to honor the requirements of a proficiency-based, end-of-course exam. See Section 5.0 Guidance [www.ridoe.net](http://www.ridoe.net) for more details.



# LARGE SCALE ASSESSMENTS

Alaska Department of  
Education & Early Development



## AREAS OF ASSESSMENT

1. PERFORMANCE
2. ART MAKING
3. TALKING
4. WRITING
5. THINKING

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## Alaska Department of Education

Assessment in the arts reveals what Alaskan students know and are able to do and therefore should be based on high standards for the arts and embedded in the arts curriculum. Assessment is designed to be an ongoing part of the learning environment. Process and product are both parts of arts assessment. Performance, art making, talking, writing, and thinking are parts of the design of each assessment strategy. As we approach the Twenty-first Century and address issues of school reform, assessment holds a role of ever-increasing importance in schools, programming, and the learner's experiences.

As we learn more about assessment, the challenges of designing quality assessment

for all learners become a major emphasis of curriculum design. The arts have a rich heritage in performance assessment that has served as a model for other subject areas. We must continue testing our own practice, learning from others and accepting the challenges to build innovative assessment strategies into curriculum design.

# Examples of Alaska's Assessments

Student Responsibility		Teacher Responsibility
Sample of Productive Work Group Presentations/ Performances Self-Evaluations Peer Critiques/Interviews Student Portfolios Student Contracts Student Journals/Sketch Books Reaction Letters/Memos Graphic Organizers Classroom Discussion/Participation Research Papers		Observational/Anecdotal Records Individual Interviews Task-Based Assessments Narrative Summaries Scoring Guides Portfolio Criteria Quizzes/Tests

## HOW IT WORKS:

AN EFFECTIVE ARTS PROGRAM UTILIZES A VARIETY OF ASSESSMENT TECHNIQUES TO GAIN A COMPREHENSIVE PICTURE OF STUDENT PROGRESS AND PROGRAM EFFECTIVENESS RELATIVE TO ALL FOUR COMPONENTS OF THE ARTS CURRICULUM. THE TABLE ABOVE LISTS A RANGE OF POSSIBLE ASSESSMENT TECHNIQUES OR STRATEGIES AND INDICATES THE INDIVIDUAL (I.E., STUDENT OR TEACHER) WHO IS EXPECTED TO ASSUME THE MAJOR RESPONSIBILITY FOR CARRYING OUT THOSE STRATEGIES. FOLLOWING THE TABLE ARE DESCRIPTIONS OF EACH ASSESSMENT TECHNIQUE.

# Examples of Alaska's Assessments

## Design

List five places in your surroundings (home, school, etc.) where you may see good designs. Example: cookie package

- 1.
- 2.
- 3.
- 4.
- 5.

Draw and design in a format (square, circle, etc.) and label as many elements and principles as possible. Use the back of this paper.

If you could redesign any package of food in your home to make it more visually appealing, what would you pick to draw? What would be example of changes you would make?

## Analysis

**Materials:** Color reproductions (postcard or page-size for individual use, large poster size for class use) of a series of images with figures presented in pairs:

**Pair 1:** Self Portrait by Rembrandt; Woman Before a Mirror by Picasso

**Pair 2:** Girl with a Dog by Auguste Renoir; Man Ray and Fay Ray by William Wegman

**Pair 3:** Head of a Man by Paul Klee; Benin Head, Africa

*Directions:* There are three pairs of artworks in front of you. Study each pair and then write about how the two artworks are similar and different. Go beyond subject matter and think in terms of style, technique, media and culture.

### Evaluation Criteria

**Level 1.** Student did not effectively compare any of the three pairs of artworks in terms of subject matter, style, technique, media, and culture.

**Level 2.** Student compared one pair of the artworks in terms of subject matter, style, technique, and media.

**Level 3.** Student effectively compared two pairs of the artworks in terms of subject matter, style, technique, and media.

**Level 4.** Student effectively compared the three pairs of the artworks in terms of subject matter, style, technique, and media.

# Examples of Alaska's Assessments

Art Criticism Rating Scale			
Date _____	Art Work _____	Artist _____	
Students	Criteria		
	Identified objects in the reproduction	Recognized the way the artist composed the work	Gave reasons for interpreting "natural"
	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

Aesthetics Dialogue about the Value of Art from Different Eras				
Date _____	Object _____			
Students	Criteria			
Students	Thoughtfully considered reasons for judging something to be "art"	Expressed relevant, life oriented big ideas based on art learning in the encounter	Synthesized contributions of others	Used information from diverse sources, periods of art or cultures
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				
11.				
12.				
13.				
14.				
15.				

# Examples of Alaska's Assessments

## Defining the Qualities of a Masterpiece

Grade: 8 and 12

**Materials:** *Self Portrait* by Rembrandt reproduction. If using video for the prompt, a voiceover can read quote. If not, test administrator should read quote aloud.

**Script:** What Makes a Masterpiece? The dictionary defines "masterpiece" as "highest quality."

One art critic has said: "A masterpiece expresses what is universal, timeless, and meaningful for all people. It does so using the media of choice to its very fullest, and in doing so, creates new relationships and shows us something we have not seen or felt before."

The artwork that you see by Rembrandt is considered a masterpiece by most art historians. You have just heard the dictionary definition and an art critic's definition of a masterpiece. Look at your worksheet and read the definitions again. Study the artwork carefully. Do you agree that this painting is a masterpiece? Why or why not?

### *Student Worksheet*

#### *What Makes a Masterpiece?*

The dictionary defines masterpiece as:

*An outstanding work of art or craft or something superlative, the highest quality.*

One art critic has said:

*A masterpiece expresses what is universal, timeless, and meaningful for all people. It does so using the media of choice to its very fullest. And in doing so, creates new relationships and shows us something we have not seen or felt before.*

Do you agree that the Rembrandt painting is a masterpiece? Why or why not?

Using the art critic's definition of a masterpiece, analyze how the Rembrandt work does or does not fit that definition.

#### **Evaluation Criteria:**

##### **Level:**

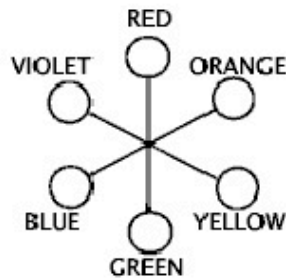
1. Student did not give or support opinion and did not analyze how the painting does or does not fit the art critic's definition.
2. Student gave opinion but did not support it and did not provide analysis of art critic's definition.
3. Student gave and supported opinion and provided analysis of art critic's definition in terms of subject matter, style, and expressive qualities.

Student gave and supported opinion and provided analysis of art critic's definition in terms of subject matter, style, expressive qualities, enduring historic and societal value, and technique.

# Examples of Alaska's Assessments

## Georgia O'Keeffe: Color Relationships

Today in art class you took another look at the work of Georgia O'Keeffe, one of the featured artists in our fourth grade curriculum. She was an American artist who explored color relationships in her desert landscape paintings and large paintings of flowers. Often she would use bones as her subject matter as well.



Using complementary colors, you explored special color relationships today, too. By blending complementary colors (opposite colors on the color wheel), you showed changes in color *intensity*. By adding white, you created different *values*, and, like Georgia O'Keeffe, you used a bone as the subject of your painting.

### Review Questions:

1. Can you name the pairs of complementary colors?
2. Did you find many values of your colors?
3. Did you paint different intensities of your colors?
4. Were you able to create a gray? (Equal parts of each color)
5. Do you understand the relationship of complementary colors better now?

Keep up the good work!

# Examples of Alaska's Assessments

ART CRITICAL REASONING RUBRIC					
ART CRITICISM					
1. DESCRIPTION: identifies things about the work that can be seen, named, and described.					Rating
1	2	3	4	5	
Briefly names one or two objects "There is a girl."	Names and describes the obvious objects.		Makes a complete inventory of the subject matter and/or elements accompanied by a thorough description.		
2. ANALYSIS					
a. determines how the work of art is organized					
1	2	3	4	5	
Identifies one or two elements. "I see wavy lines."	Names and describes the elements and principles in the artwork.		Describes the dominant elements and principles and how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.		
b. compares and contrasts artworks.					
1	2	3	4	5	
Compares and/or contrasts the subject matter in two art works.	Compares and contrasts the subject matter and composition of art work		Compares and contrasts artwork with other artwork across a range of eras/cultures/categories		
3. INTERPRETATION: identifies the ideas, feelings, or moods communicated by the artwork.					
1	2	3	4	5	
Relates a personal response, i.e., ideas, feelings or moods. "It makes me sad."	Identifies the literal meaning.		Forms a hypothesis about the symbolic or metaphorical meaning and substantiates the interpretation with evidence from the artwork.		
4. EVALUATION: judges the quality or success of the work based on criteria.					
1	2	3	4	5	
Evaluates as "bad" or "good" because of his/her personal feeling toward the subject matter.	States an opinion and gives one reason for the opinion.		Uses an aesthetic theory to judge the artwork. <ul style="list-style-type: none"> <li>imitation: faithful rendering</li> <li>expression: definite feeling, emotion</li> <li>formal order: a design focus</li> <li>instrumental: communicates important ideas</li> </ul>		

PRIMARY LEVEL ART PROBLEM SOLVING ASSESSMENT			
N	U	A	Not Often, Usually, Always
PROBLEM FINDING (Task definition)			
			The student makes a plan or draws a preliminary sketch.
FACT FINDING (Information seeking and locating resources)			
			The student brainstorms ideas in order to have several solutions from which to choose.
SOLUTION FINDING (Synthesis: putting all the information together)			
			The student is willing to try new things and make changes in his/her art.
			The student asks questions when he/she does not understand.
			The student listens to teacher's suggestions for improvement.
			The student works hard to finish project or task.
EVALUATING			
			The student looks for things he/she can improve.

# LARGE SCALE ASSESSMENTS



## AREAS OF ASSESSMENT

1. SCHOOL BASED ASSESSMENT PROGRAM
2. RUBRIC ORIENTED
3. CREATING, PERFORMING, RESPONDING

[Learn More](#)

## Minnesota and the Peperich Center

Assessments are activities students complete to demonstrate their learning. Rick Stiggins and his associates at the Assessment Training Institute have recently identified four specific types of learning—knowledge, reasoning, skill and performance/product—often required in state and national standards.

Evaluation is the teacher judgment about the level of achievement in the demonstration of student learning. Once the teachers have information from the assessment activities, they are able to evaluate the quality of the learning. The most important point for both assessment activities and

evaluation criteria are that they are closely aligned with the learning goals and, therefore, the standards on which the learning goals are based.

Locally designed assessment enhances alignment with school curriculum and instruction. Moderation process of local assessments by state panels also contributes to horizontal alignment.



# DISTRICT ART ASSESSMENTS

# DISTRICT ART ASSESSMENTS

**Des Moines Public Schools Art Department**  
*Excellence In Education*

Staff | Instructional Resources | Programs | Art in the Community | Students

**Quick Links**

- Forms and Surveys
- Calendar of Events
- Staff Directory
- Art Advisory Board
- Podcast Channel

**Welcome to the**  
**Des Moines Public Schools**  
**Art Department!**  
**at home with CREATIVITY**

**Upcoming Events**

**Thursday, December 23, 2010**  
Winter Recess  
Holiday—no classes, offices closed

**Saturday, January 8, 2011**  
Visual Thinking

## AREAS OF ASSESSMENT

1. PERFORMANCE
2. MULTIPLE CHOICE
3. CREATIVITY AND CRITICAL THINKING

[Learn More](#)

## Des Moines Public Schools

Include substantive experiences in Complex Problem Solving, Higher Order Thinking, and Creativity

Align Curriculum, Instruction, Assessment, and Professional Development

Des Moines Public gives a 4th Grade Performance Based Assessment. One piece of artwork is done by each 4th grade student. The artwork is graded by a panel of 3 different judges. Anchor pieces are used to identify standards of work.

Along with the performance assessment, a multiple choice exam is given using a

bubble sheet, where students compare and contrast works of art through questions written over time by an assessment team.

Data is program oriented. This assessment looks at a student's creative process.

A critical thinking test, which is more anecdotal is also being piloted at this time.

An assessment team was created to design and implement these assessments, and programs were gradually piloted across the district.

# DISTRICT ART ASSESSMENTS



## AREAS OF ASSESSMENT

1. PERFORMANCE
2. CREATIVITY AND CRITICAL THINKING
3. ART APPRECIATION AND UNDERSTANDING

[Learn More](#)

## Fairfax County, VA

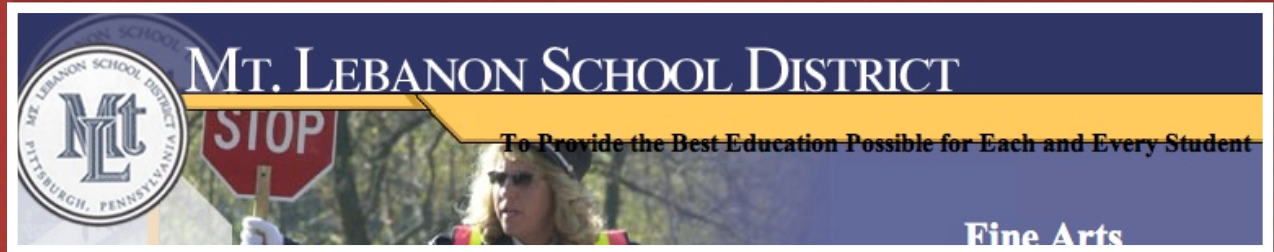
In 2010-2011, Fairfax County Public Schools will undertake for the first time a program assessment in fine arts at the sixth grade level. The sixth grade is the last time that students are required to have music and art instruction. At the middle school and high school levels, the arts are elective course offerings. These assessments are in response to School Board Strategic Goal 1.3, that all students will explore, understand, and value the fine arts.

What is unique about these art and music assessments at the sixth grade level is that they will engage all sixth grade students in real-life, authentic challenges to which the students will respond with their cumulative knowledge, skills, problem solving ability, and creativity. Results from these student products and performances will be used not to grade students, nor to direct their coursework or career paths, but rather to

direct teachers and Instructional Services in new emphases and priorities within the elementary art and music Program of Studies that will aide all students in being successful in alignment with 21st Century Skills and aptitudes. These 21st Century Skills include: creativity and innovation skills; critical thinking and problem solving skills; communication and collaboration skills; and life and career skills such as flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, and leadership and responsibility. Therefore, these assessments are designed to emphasize and capture deep understanding rather than shallow knowledge, and actively engage students in solving meaningful problems.

These assessments are program assessments

# DISTRICT ART ASSESSMENTS



## AREAS OF ASSESSMENT

1. PERFORMANCE
2. PRODUCTION, EXHIBITION, CRITICAL RESPONSE AND AESTHETIC RESPONSE

[Learn More](#)

## Mt. Lebanon in Pittsburgh, PA

Mt. Lebanon School District adheres to the Pennsylvania Academic Standards for the Arts and Humanities. The standards focus on a balanced approach to arts education emphasizing four major components: Performance/Production/Exhibition; Historical and Cultural Context; Critical Response; and Aesthetic Response. The arts and humanities are interconnected through the inclusion of history, criticism, and aesthetics.

The arts assessments will help to provide all students with equitable opportunities to demonstrate learning. They are the measures selected to collect data to track student progress and to help identify areas of improvement to move all students

toward meeting the target of 95% proficiency.

The common assessments were developed around current curriculum, aligned to the Pennsylvania Academic Standards for Arts and Humanities and conducted as part of regular instruction during class time. The performance tasks were designed by district faculty based on those standards we determined as essential learnings.

**Currently we have common assessments in 3rd Grade Music, 5th Grade Visual Art, 7th grade Music, and 8th Grade Visual Art. We also developed assessments at the course level at the high school level.**

# DISTRICT ART ASSESSMENTS



## AREAS OF ASSESSMENT

1. QUALITATIVE
2. MULTIPLE CHOICE
3. PERFORMANCE

[Learn More](#)

## Paradise Valley Schools, AZ

In 1991, Paradise Valley School District was named a "Model School District in Visual Art" by the Arizona State Department of Education. This recognition was granted because the district provides an art teacher in every elementary school and the curriculum is continuously reviewed to ensure it follows current trends in art education. Students participate in a sequential visual arts program which is offered in grades K - 12. In the high schools, a full range of courses are offered to students interested in art. Career and technical classes in graphic design prepare students for future careers. An annual student visual art show displays the work of our talented students in grades K - 12. Several pieces are purchased by

the district to be framed and become a part of a permanent student art collection on exhibit in the district administrative complex.

# Arizona Elementary Assessment Examples

## Qualitative Questions, Elementary School

1. List the primary colors.
2. List the secondary colors.
3. Create three different patterns.
4. List your favorite artist or period of Art. Explain why.
5. What is your favorite media?
6. If you want to use the color brown in a painting, what colors do you mix together to create brown?
7. Create a geometric design.
8. Create a curvilinear design.

## Mask

Name \_\_\_\_\_

Class \_\_\_\_\_

Date \_\_\_\_\_

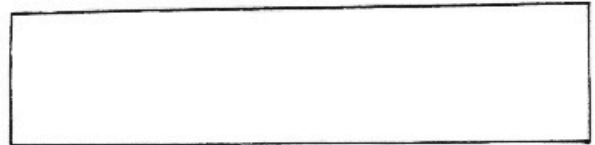
1. Identify which cultural group your mask resembles or which one influenced your design. (Northwest Indian, Mexican or African). Explain why it does.
2. Describe the highlights of your plaster personal mask experience. Include perceptions, sensations, and skills gained as a model and a sculptor.
3. What construction technique skills did you learn while doing this project? For example, what did you have to do in order to add an ear to the mask?
4. Which element of design was the most important in creating your mask? (Line, shape, color or texture) Explain why it was important.
5. Explain you "artistic heart" impressions during this project.

(From Gay Kohl, Paradise Valley Schools, AZ)

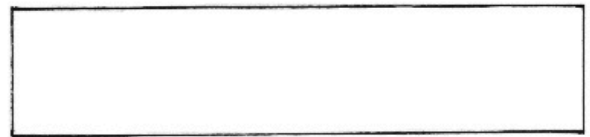
## Positive-Negative Design Assessment

Elementary School

1. Draw a CURVILINEAR SHAPE in the box below.



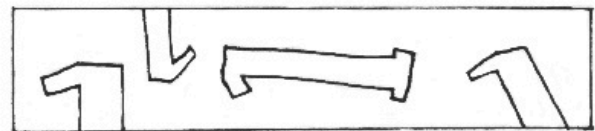
2. Draw a GEOMETRIC SHAPE in the box below.



3. Color in the POSITIVE AREA in the box below.

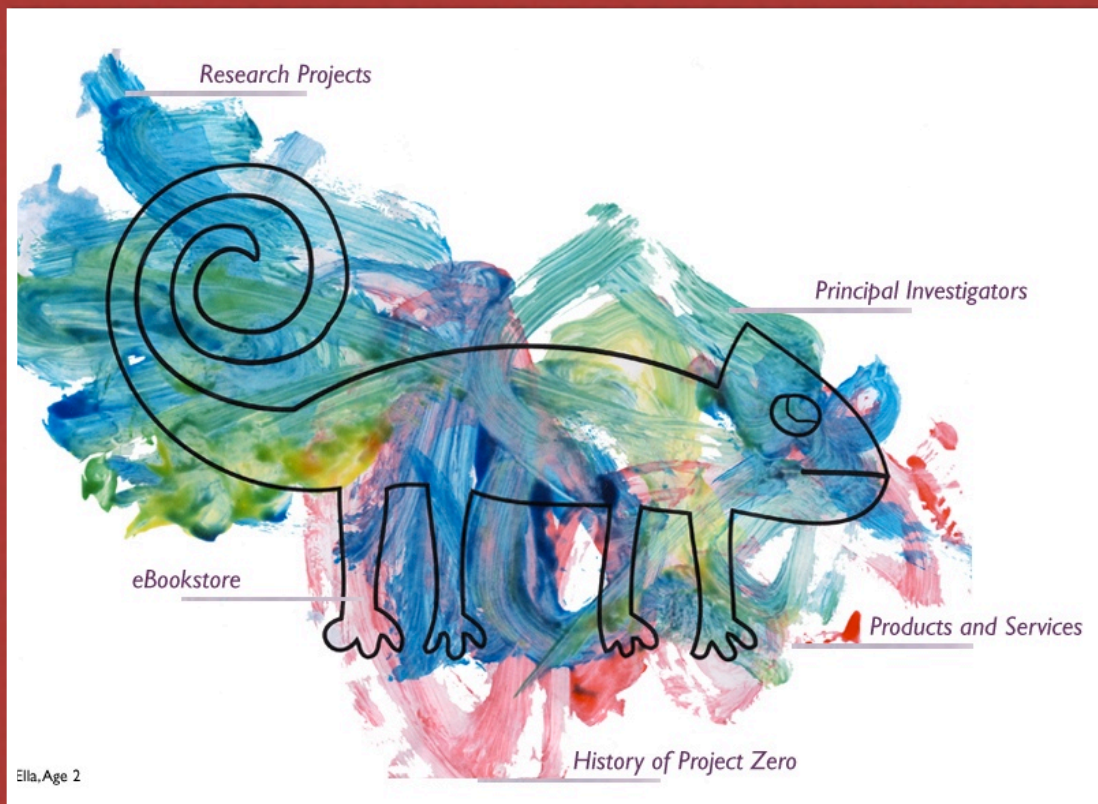


4. Color in the NEGATIVE AREA in the box below.



5. The *COMPLIMENT* color of orange is \_\_\_\_\_ .
6. The *COMPLIMENT* color of purple is \_\_\_\_\_ .

# DISTRICT ART ASSESSMENTS



## AREAS OF ASSESSMENT

1. PERFORMANCE
2. PERCEPTION
3. REFLECTION

[Learn More](#)

## Schenley High School Pittsburgh, PA

In an Arts PROPEL classroom, students approach the art form along three crisscrossing pathways that give Arts PROPEL its name: (1) production--students are inspired to learn the basic skills and principles of the art form by putting their ideas into music, words, or visual form; (2) perception--students study works of art to understand the kinds of choices artists make and to see connections between their own and others' work; (3) reflection--students assess their work according to personal goals and standards of excellence in the field.

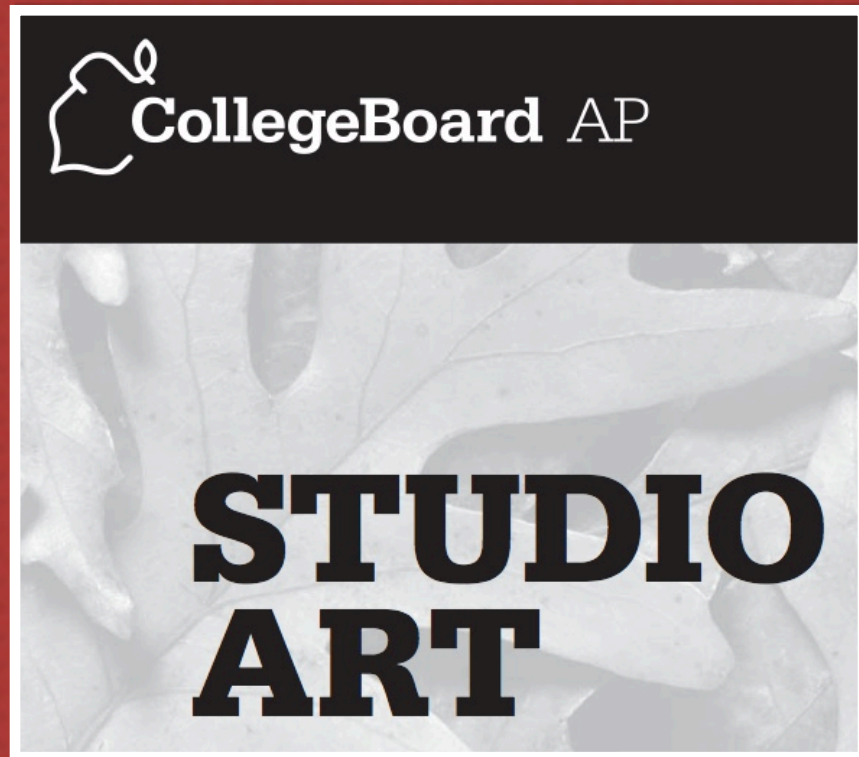
Arts PROPEL researchers developed two major instruments that use an ongoing process of assessment and self-assessment to reinforce instruction.

One, the domain project, encourages students to tackle open-ended problems similar to those undertaken by practicing artists (like Ella Macklin's investigation of portraiture). The other instrument, the portfolio or processfolio, traces the development of examples of student work through each stage of the creative process.

# PORTFOLIO ASSESSMENTS



# PORTFOLIO ASSESSMENTS



## AREAS OF ASSESSMENT

1. PERFORMANCE
2. QUALITY
3. CONCENTRATION
4. BREADTH

[Learn More](#)

## AP (Advanced Placement) Portfolio

The AP Studio Art portfolios are designed for students who are seriously interested in the practical experience of art. AP Studio Art is not based on a written examination; instead, students submit portfolios for evaluation at the end of the school year.

portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding in visual concerns (and methods). Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the Concentration section (Section II). In the Breadth section (Section III), the student is asked to demonstrate a serious grounding in visual principles and material techniques.

The Quality section (Section I) permits the student to select the works that best exhibit a synthesis of form, technique, and content.

The design qualities of the work are considered foremost. Active engagement with the elements and principles of design is assessed. The Readers ask themselves:

Is understanding of the principles of design evident in this work? Are the principles used intelligently and sensitively to contribute to its meaning? Were the elements created and used in purposeful and imaginative ways? How and what does the interaction of the elements and principles of design contribute to the quality of the work?

# AP Portfolio Guidelines

<b>2-D DESIGN PORTFOLIO</b>	<b>3-D DESIGN PORTFOLIO</b>	<b>DRAWING PORTFOLIO</b>
<b>Section I—Quality</b> (one-third of total score)		
<p><b>5 actual works</b> that demonstrate mastery of design in concept, composition, and execution</p>	<p><b>10 digital images</b>, consisting of 2 views each of 5 works that demonstrate mastery of three-dimensional design in concept, composition, and execution</p>	<p><b>5 actual works</b> that demonstrate mastery of drawing in concept, composition, and execution</p>
<b>Section II—Concentration</b> (one-third of total score)		
<p><b>12 digital images</b>; some may be details</p> <p>A body of work investigating a strong underlying visual idea in 2-D design</p>	<p><b>12 digital images</b>; some may be details or second views</p> <p>A body of work investigating a strong underlying visual idea in 3-D design</p>	<p><b>12 digital images</b>; some may be details</p> <p>A body of work investigating a strong underlying visual idea in drawing</p>
<b>Section III—Breadth</b> (one-third of total score)		
<p><b>12 digital images</b>; 1 image each of 12 different works</p> <p>Works that demonstrate a variety of concepts and approaches in 2-D design</p>	<p><b>16 digital images</b>; 2 images each of 8 different works</p> <p>Works that demonstrate a variety of concepts and approaches in 3-D design</p>	<p><b>12 digital images</b>; 1 image each of 12 different works</p> <p>Works that demonstrate a variety of concepts and approaches in drawing</p>

# Examples of Alaska's Portfolio Criteria

PORTFOLIO ASSESSMENT RATING SCALE										
										Variety of art forms explored are consistent with problems addressed.
										Use of processes, techniques, media at grade level of competence, presentation
										Functional redirection, exploration, integration of influences.
										Growth in complexity of ideas: depth with issue, form or concept.
										Shows synthesis of art history or criticism experience.
										Authenticity of problem(s) addressed.
										Utilization of visual awareness for achieving goals.
										Criteria of the problem are met.
										Aesthetic quality beyond criteria.
										Individuality, originality.
										<b>TOTAL</b>
<b>Student</b>										<b>Generic Coding</b>
1. Ann										4 = commendable
2. Sam										3 = expected
3. etc.										2 = below expected
4.										1 = remedial
5.										0 = no evidence
6.										<b>OR</b>
7.										* = exemplary initiative
8.										+ = beyond experiences provided by the minimum recommendations for art curriculum
9.										= as provided by the minimum
10										- = below experiences provided by the art curriculum
11.										0 = no evidence

## HOW IT WORKS:

STUDENT PORTFOLIOS. A PORTFOLIO IS A PURPOSEFUL COLLECTION OF STUDENT WORKS (PREPARATORY, IN-PROCESS, AND FINISHED PRODUCTS/PERFORMANCES). DEPENDING ON THE NATURE OF THE PARTICULAR ART FORM, THE FORMAT OF THE WORKS IN THE PORTFOLIO MAY VARY: FOR EXAMPLE, VIDEO TAPES, AUDIOTAPES, WRITTEN WORK, DRAWINGS, PAINTINGS, OR PHOTOGRAPHS MAY BE FOUND IN A STUDENT PORTFOLIO. PORTFOLIOS CAN ALSO INCLUDE WORKS GENERATED THROUGH TECHNOLOGY, JOURNALS, REACTION LETTERS, RESEARCH PAPERS, SELF-EVALUATIONS, TESTS, AND OTHER TYPES OF WORK. THE PORTFOLIO PROVIDES A METHOD FOR COMBINING A VARIETY OF ASSESSMENT STRATEGIES AND, OVER TIME, PROVIDES A COMPREHENSIVE VIEW OF STUDENT PROGRESS IN THE ARTS.

# PORTFOLIO ASSESSMENTS



## Performance Assessment Formats for K–6

- Observation
- Inquiry
- Class discussion/group critique
- Interview
- Portfolio
- Demonstration
- Journals/logs
- Self-assessment
- Checklist/rating form
- Projects
- Oral critique
- Written critique

## Additional Performance Assessment Formats for Grades 7–12

- Oral test
- Written test
- Oral research report
- Written research report
- Critique by experts
- Products

## Center for Educator Development in Fine Arts

Student learning of the Art TEKS may be demonstrated in multiple ways, including paper/pen format, products, and video or audio logs of works-in-progress. Though educators often think the primary purpose of assessment is grading, a thorough assessment plan, consisting of a variety of evidence on student acquisition of the TEKS, facilitates learning in many ways:

- Aiding in planning, indicating when to reteach and when to move ahead
- Developing a base of evidence documenting student achievement
- Providing tools for student self-assessment
- Providing tools for evaluating overall teaching performance.

The above table shows performance assessment formats appropriate for documenting achievement of the Art TEKS. The first column is appropriate for grades K–6 while the formats in both columns are appropriate for grades 7–12. Teachers should bear in mind that multiple assessments provide more complete information on student achievement than any one type of assessment alone

### AREAS OF ASSESSMENT

#### 1. PERFORMANCE

[Learn More](#)

# CEDFA Performance Assessment Examples

At the end of kindergarten, most students will:	At the end of grade 3, most students will:	At the end of the elementary art program (Grade 6), most students will:	At the end of the junior high/middle school art program, most students will:	By the end of a four-year high school program, most students will:
Organize ideas from the environment (e.g., by using the five senses and identifying colors, textures, and forms) to identify ideas for compositions	Identify principles such as emphasis, pattern, balance, proportion, and unity in artworks and consider them in identifying inspirations for artworks	Identify art elements (e.g., color, texture, form, line, and space) and art principles (e.g., emphasis, pattern, and rhythm) and use them when planning and evaluating artworks	Use art vocabulary to discuss visual environments and describe the process of selecting ideas, topics, and themes of artworks	Use and understand an extensive vocabulary of one visual arts medium and use it to describe in detail the selection of ideas, topics, and themes of artworks
Draw shapes; combine more than two geometric forms in drawing and construction; draw persons; use a variety of art media, such as markers, crayons, paints, and clay	Create artworks in more than one media using a variety of colors, forms, and lines	Integrate ideas, feelings, and other information in artworks, using a variety of media	Create two- and three-dimensional artworks after generating a variety of imaginative visual ideas, using media of choice	Create artworks that investigate formal qualities of art and explore personal content, using selected media
Describe their artworks	Express ideas about simple subjects, ideas, and stories in artwork	Identify and compare stories and ideas in artworks	Compare content in artworks from past, present, and world cultures; identify cultural dimensions and influences in artworks	Evaluate artworks in terms of past influences and potential impact of the works on artists of the future
State preferences and rationales	Share ideas about art; demonstrate respect for others' opinions; explain reasons for preferences in personal artwork	Identify ideas in artworks; interpret intent, ideas, and moods in original art work; justify personal preferences	Make intellectual selections and decisions based on intent to construct or interpret meaning	Recognize personal strengths and weaknesses and plan strategies for future artistic development

# PORTFOLIO ASSESSMENTS



## AREAS OF ASSESSMENT

1. PERFORMANCE
2. PORTFOLIO
3. REFLECTION

[Learn More](#)

## ArtsWork Arizona: Portfolio Resources

Portfolios are becoming increasingly popular in schools. Unlike tests, they can be used to gather information about what students can do over a long period of time.

The Tucson Unified School District's definition: A portfolio is a purposeful collection of work that exhibits effort, progress, performance and achievement over time. The portfolio documents skills, knowledge and personal qualities. Construction of a portfolio is collaborative and reflective. Portfolios at all grade levels offer one way to exhibit student achievement.

Benefits: Demonstrates student growth, provides a system to organize materials, shows learning other than

test performance, stimulates ownership in the learning process, involves parents in the educational process, links formal learning and application.

An art portfolio, for example, might include samples of student 2-dimensional work and photos of 3-dimensional work along with student and teacher evaluations. In either portfolio, student "interrogation" of a master work or research on the history or role of the art form in a given culture might be included.

# Arizona Portfolio Checklist Examples

## Portfolio Summary Form:

Name \_\_\_\_\_

1. Describe in two different projects how you interpreted a theme of those projects.
2. Relate specific examples in media technique where you
  - a. gained confidence (state why)
  - b. need more information and practice
3. What time period or styles of art made an impression on you and why?
4. Did this style have any affect on your own artwork?
5. Circle the number that shows how much art understanding was caused by these six topics. Number 3 is the highest.

Art project	3	2	1	0
Media	3	2	1	0
Art period	3	2	1	0
Peer comment	3	2	1	0
Mentor	3	2	1	0
Self-reflection	3	2	1	0

6. What project, media, art period studied, peer comment, mentor situation, or self-reflection this year, caused the most growth in your own artwork or understanding of what art is? (That impressive Ah! Ha! revelation). Explain:

## Project Evaluation Form:

Project \_\_\_\_\_  
 Name \_\_\_\_\_  
 Grade/Teacher \_\_\_\_\_

- 5=Advanced  
 4=Proficient  
 3=Basic  
 2=In progress  
 1=Incomplete/missing

Criteria	Student Rating	Peer Rating	Teacher Rating
Technical			
Creativity/Originality			
Composition			
Work Habits			

- 1) What artist, culture, or artistic period was discussed?
- 2) What part of this project was most challenging and why?
- 3) What is the strongest part of your project and why?

**Thumbnail Sketch**

Teachers Comments \_\_\_\_\_  
 Total Points \_\_\_\_\_

# Arizona Portfolio Artist Statement Examples

## Photography 1-2 Portfolio Assessment

All students in Photography 1-2 are being asked to create a portfolio of the work they've created throughout this school year. This portfolio will contain (1) your artist's statement and (2) examples your own original photography, correctly labeled. (The photograph must be conceived, composed, executed and printed by you.) All prerequisites must be met or you will fail the assessment. Every photo must be labeled and every blank must be filled in completely.

### 1. Artist's Statement

The portfolio will not be complete without a statement from you describing your work. In your artist's statement, you will need to discuss two points.

1) After reviewing all of the photographs in the portfolio, which is your best? Explain what makes it your best. You may discuss any of these areas that are relevant:

- Technique -- handling or use of media
- Creativity -- originality, innovation, different use of materials, experimental, exploration
- Elements of Art or Principles of Design -- line, texture, shape, form, space, value, color, rhythm, movement, balance, proportion, variety, unity, emphasis
- Growth -- progress, improvement, greater understanding
- Feeling/Mood -- use of line, color, lighting, subject matter, composition, emphasis, exaggeration
- Craftsmanship -- neatness, show ready, overall presentation, handling of media
- Concept -- content of photo achieves desired outcome in a masterful way

After you choose what makes this your best, be sure to define your terms and support your statements with details.

2) Secondly, you will determine which photograph(s) mean(s) the most to you and why.

If the statement is written, it must be word processed to the Glendale Union High School District's Style Sheet or written neatly. If your teacher permits, you may decide to make your artist's statement orally, but you must have notes to refer to during the presentation.

### Artist's Statement Planning Sheet

#### Thesis statement

---

---

---

---

First body paragraph --  
topic sentence  
about best work

Second body paragraph --  
topic sentence  
about most meaningful piece

Define terms next:

Explain why it's meaningful

Support details:

#### Conclusion statement

---

---

---

---

### Model Artist Statement

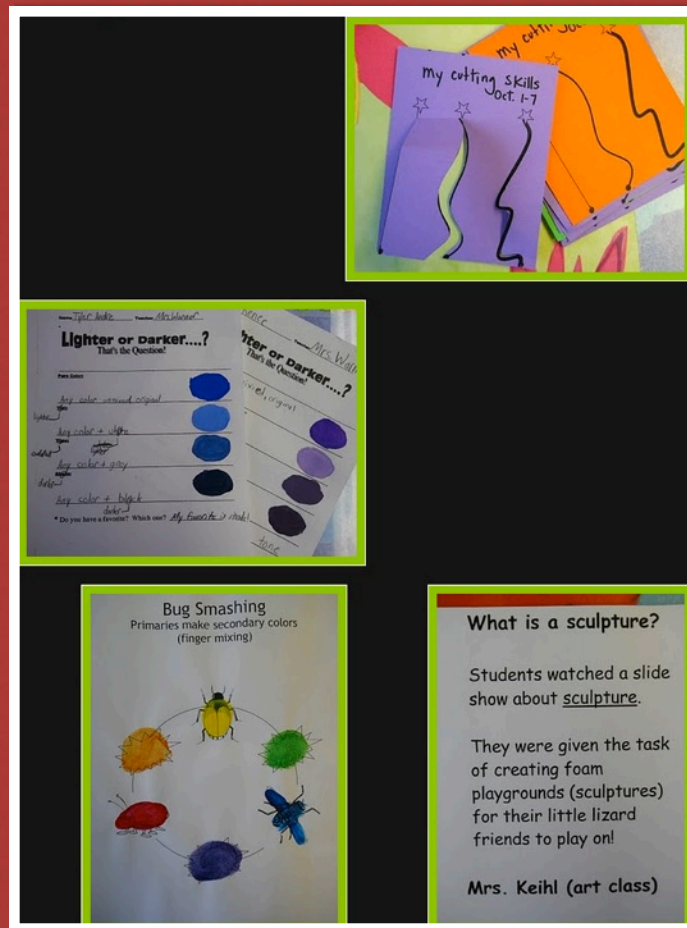
The photograph I am critiquing is a 3 1/2 x 5" vertical black and white photograph of the Desert Storm roller coaster at Metro Center. In the foreground of the picture is a white car and in the background is a sky filled with puffy clouds.

To make this image I used the techniques of deep depth of field, blurring of motion, back lighting, low camera angle and burning in. I used a small lens opening (f16) to get deep depth of field and put everything into sharp focus. The car in the foreground as well as the furthest lights on the roller coaster are all clearly visible. In order to blur the fast moving cars on the ride I chose a slow shutter speed to give the feeling of motion. I shot the picture in the late afternoon looking west so the subject is backlit and the shapes in the picture are emphasized. Because I had to point the camera up, I made the structure look taller -- a technique called low camera angle. Finally, because the sky was too light at the top edge of the picture, I used burning-in to darken it and create a mood of late afternoon fun. Because of these techniques, I consider "Desert Storm" to be the best photo in my portfolio.

The photograph that means the most to me is the school track at sunset. Since I run on the varsity team, I'm often at school until after dark. My photo captures the long shadows of late afternoon and makes me think of the time I'm done with my homework. I like the school better when there aren't a lot of people around and my picture shows this.



# PORTFOLIO ASSESSMENTS



## AREAS OF ASSESSMENT

1. PERFORMANCE
2. PORTFOLIO
3. CHECKLISTS

[Learn More](#)

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## Portfolio Assessments for K-5

This Art Book site was created to help art educators by giving them another form of assessment. So many times we as art educators find it difficult to assess a child's progress when projects are sent home. By using portfolio assessment it is easier to judge a child's progress because you can see it from beginning to end.

Portfolios provide straight forward visual information, like: before and after drawings, concept development, art skills, color wheel info, etc. The great thing is that these little books carry an ongoing skill, concept and effort indicator that a letter grade cannot! They are accumulative and take

as little or as much effort as you wish. Some of the lessons are quick class enders- using only a few minutes I may have here and there. Other pages are more extensive and art historically rich, or detailed. Either way, they are a keepsake- full of hands on learning, personal work, hand written notes from me and occasionally class photos...just for fun.

# Artwork (Project Zero) Portfolio Guidelines

Portfolios are becoming increasingly popular in schools. Unlike tests, they can be used to gather information about what students can do over a long period of time.

The Tucson Unified School District's definition: A portfolio is a purposeful collection of work that exhibits effort, progress, performance and achievement over time. The portfolio documents skills, knowledge and personal qualities. Construction of a portfolio is collaborative and reflective. Portfolios at all grade levels offer one way to exhibit student achievement.

Benefits: Demonstrates student growth, provides a system to organize materials, shows learning other than test performance, stimulates ownership in the learning process, involves parents in the educational process, links formal learning and application.

An art portfolio, for example, might include samples of student 2-dimensional work and photos of 3-dimensional work along with student and teacher evaluations. A theater portfolio might include draft and final versions of scenarios or plays that have been written, photos of scene/costume designs, photos or videos of scenes performed along with student and teacher evaluations. In either portfolio, student "interrogation" of a master work or research on the history or role of the art form in a given culture might be included.

## **Project Zero's Seidel & Walters make five points about portfolios:**

1. Assessment of portfolios reveals a student's particular profile of strengths, weaknesses, and "chosen challenges."
2. Portfolio assessment is inseparable from learning and thus occurs at several points in the term rather than only at the end of the school term.
3. Assessment of portfolios recognizes student growth. Assessment provides a picture of development by comparing student work from at least two points in time.
4. Students are central in assessment of portfolios. Student reflection is a form of self-assessment that can itself be assessed.
5. Portfolios are most effective when students are doing authentic work in a domain, work that is close in form and process to that done by adults in the domain. Portfolios are most revealing when students are engaged in sustained projects that call for original thinking. Engagement and inventiveness seem to develop most readily in classrooms in which students are given choices about the focus and direction of their work.

A student's portfolio should contain evidence of the process of learning; drafts and unsatisfactory works are included, along with final, or strong works. In addition, students include their own reflections or comments about their works.

Propel portfolios educate the students in addition to providing assessment information for other audiences. Portfolios are personal records of learning that can be used as a source for ideas and understanding.

# Example of Portfolio Checklist

Student's Name \_\_\_\_\_ Hour \_\_\_\_\_

## Photo 1 Evaluation

Parents,

I appreciate your taking the time to sit with your son or daughter while they share their Artwork from this semester in Photo 1 with you. You will see the majority of work done in class this semester, hopefully in a well-organized portfolio! Although each piece may not be a finished work of art, or may even be a miscalculation, they all lead to the skills necessary to complete the more significant works. Your artist should be able to explain the methods and media involved in each assignment. The assignments listed were completed by most students.

Please place check marks in the appropriate columns and conclude by writing a brief evaluation of what you have heard and been shown. These pages need to be returned on our exam day. It is my hope that you will appreciate this closure to the semester, as much as I appreciate your feedback. This is the last component to our final exam.

**I have seen**

**I have had the process explained to me**

_____	_____	Thematic photograms (two 5x7 and one 8x10)
_____	_____	Artist's statement, explaining the 8x10 photogram's theme
_____	_____	"Bird's eye & Worm's eye view" handout (detailing assignment)
_____	_____	"Bird's eye & Worm's eye view" set of negatives
_____	_____	"Bird's eye & Worm's eye view" contact sheet/log
_____	_____	"Bird's eye & Worm's eye view" darkroom work logs
_____	_____	"Bird's eye & Worm's eye view" tonals
_____	_____	"Bird's eye & Worm's eye view" tests
_____	_____	"Bird's eye & Worm's eye view" 8x10 final print
_____	_____	Artist's statement, for the 8x10 "Bird's eye & Worm's eye view"
_____	_____	Function of an f-stop on a camera and an enlarger
_____	_____	Function of the shutter speed on a camera & timer on an enlarger
_____	_____	Photographer's Report MO handout
_____	_____	Photographer's Report
_____	_____	2 Images copied for report
_____	_____	"Expression and Personality" handout (detailing assignment)
_____	_____	"Expression and Personality" negatives & contact sheet/log
_____	_____	"Expression" darkroom logs (tonals, tests)
_____	_____	"Expression" 8x10 print
_____	_____	Artist's statement, for the 8x10 "Expression"
_____	_____	"Personality" darkroom logs (tonals, tests)
_____	_____	"Personality" 8x10 final print
_____	_____	Artist's statement, for the 8x10 "Personality"
_____	_____	3-Dimensional Photo Art handout
_____	_____	8x10 3-Dimensional Photo Art (pop up)
_____	_____	Matting MO handout