

The Arts



PART III.1

Assessment in the Arts.....2

Note: This document is a work in progress. Part III, in particular, is in need of further development and we invite teachers to submit additional learning experiences and local performance tasks for this section. Inquiries regarding submission of materials should be directed to : The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).



<http://www.nysed.gov>

Assessment in the Arts

Assessment in the arts—dance, music, drama, and visual art—has usually been performance-based, providing authentic occasions when students might show their skills and abilities in an *art form*.

Criteria used by arts educators to make these assessments have been based on their training and experience as artists and educators, that is, their shared understanding of both what constitutes the standards of each art form, and what is an expected level of achievement for students at various levels of development.

This shared understanding is evident when groups of educators of a specific art form come together and reach consensus about the level of artistry exhibited in student work and performance.

New Challenges

What has been missing from traditional assessment in the arts, is an understanding on the part of students, parents, and the larger community of what constitutes the criteria used to make these assessments. Recently, educators in the arts have begun to define criteria, making explicit the standards of performance and the levels of achievement that are expected of children at a given developmental level.

The current challenge to those developing new assessments is to expand the notion of performance to include many different kinds of performances and multiple assessment strategies and measures, including the measurement of higher order thinking skills and abilities.

Such assessments take into account the art product that is performed or produced and the processes by which the art came into being. These processes include not only the skilled use of various standard and emerging techniques and technologies, but more importantly the thinking and problem solving processes that are essential to performing and creating art.

Traditionally, assessment is thought of as something done at the end of a learning process, but the context for contemporary assessment is that it is part of the whole art making process. It is formative because it contributes to student learning and is seen as integral to the whole learning process.

Adapted from: "Using NYSSMA Evaluation Sheets in Portfolio/Performance Based Assessment Practices in Music Education," November 1995.

Portfolios and Arts Assessment

The *Learning Standards for the Arts* document recognizes that assessment will not be limited to traditional standardized tests, but may also include a portfolio of the pupil's best work, certified by his/her teachers and evaluated by qualified raters. This portfolio will contain records of various art works of the students', items such as:

- initial drafts, sketches, or tapes of artistic ideas
- records of resources and other research the student used to develop ideas
- in-process reflections, reviews, and assessments
- assessments of the works of art, or performance by the student-artist, by peers, and by the teacher
- art works themselves, an audio or video recording if a performance; a video or photographic recording if too large
- student's journals, logs, and self-defined goals
- commendations and criticisms
- repertoire lists
- weekly lesson evaluations
- practice records
- programs from attended performances.

The portfolio may include works taken from many contexts: the classroom, the schoolwide performance or exhibition, and non-school performance or exhibition. It may be assembled on video tape, computer, laser disk, CD ROM, or other electronic devices.

Types of Portfolios

- *Process Portfolios* contain a wealth of material related to student achievement. The teacher provides a list of items to be included by the students and checks the portfolio contents periodically; however, the student maintains the portfolio. The process portfolio may contain:
 - ▲ audio tapes of the student's performance
 - ▲ rating sheets (such as NYSSMA evaluation sheets)
 - ▲ essays, research reports, and critiques
 - ▲ compositions and arrangements
 - ▲ grades and quarterly reports
 - ▲ tests, quizzes, and examinations
 - ▲ course standards and grading policies
 - ▲ learning contracts.
- *Product Portfolios* accumulate at specific times of the year (e.g., each quarter or semester) from items in process portfolios that teacher and student select. The product portfolio demonstrates achievement and gives students an opportunity to reflect on their work. In addition to accumulated items selected from the process portfolio, the product portfolio contains:

- ▲ student's critique of his/her progress
 - ▲ teacher's assessment of the student's growth in music content and in managing his/her own learning process.
- *Cumulative Portfolio* assembled at the end of the year, contribute to the school-wide portfolio of each student. The cumulative portfolio is an opportunity for goal-setting for the future. Material is retained for the following school year and passed on when the student changes schools or teachers. The cumulative portfolio may contain:
 - ▲ the best work that year
 - ▲ student's critique of his/her work
 - ▲ teacher's end-of-year evaluation of the student's progress.

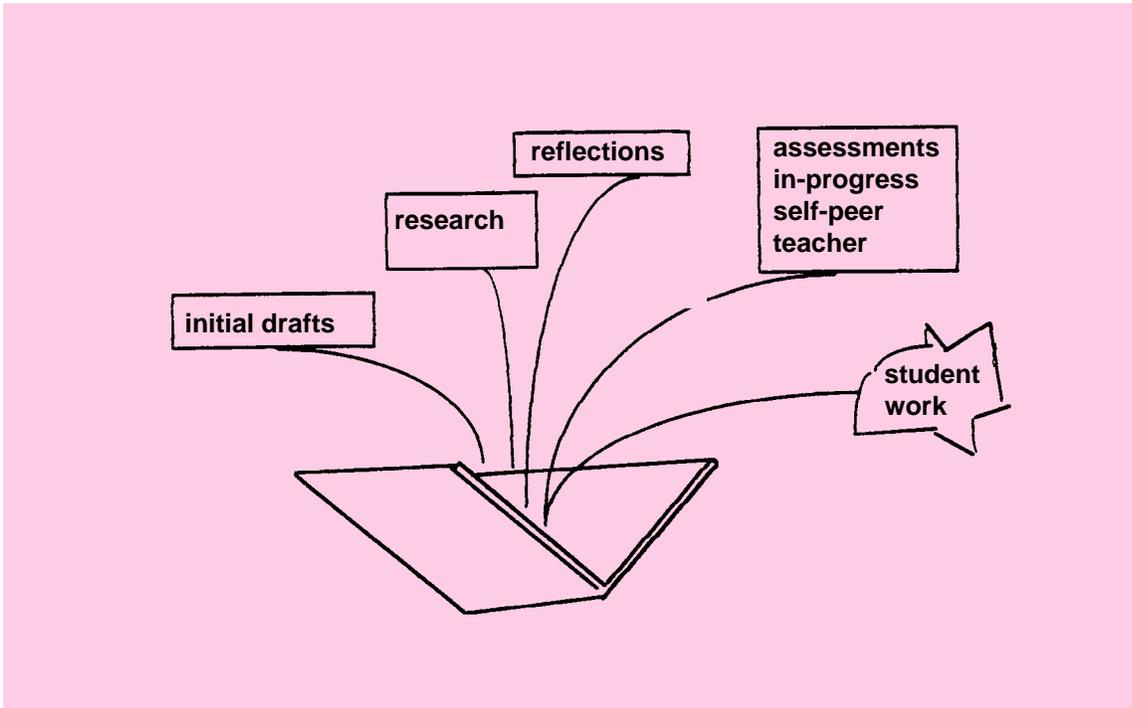
Portfolios: The Argument for

- Students take ownership of their work and thought; are more responsible for their own learning
- Portfolios assess real student work/real performance; are not simply short answers to standardized test questions
- Students and teachers can see the accumulation of work over time
- Teachers can see where students have come from and are thus better able to help them plan where they need to go
- Portfolios provide students with sources of ideas, inspiration, and confidence
- Portfolios encourage higher level thinking by promoting a climate of reflection and evaluation.

The process of Portfolio Assessment is used to assess the whole art making process, not just the end product. This art making process includes all the

- skills and knowledge that it takes to bring a work of art to completion
- the origination and development of the idea
- the perception of the artistic qualities in other works of art that help in the development of the idea
- the research of the idea
- the reflection of the work in-progress and changes and adjustments that this reflection requires
- and the reflection and assessment of the final work to see if it is successful and meets expectations.

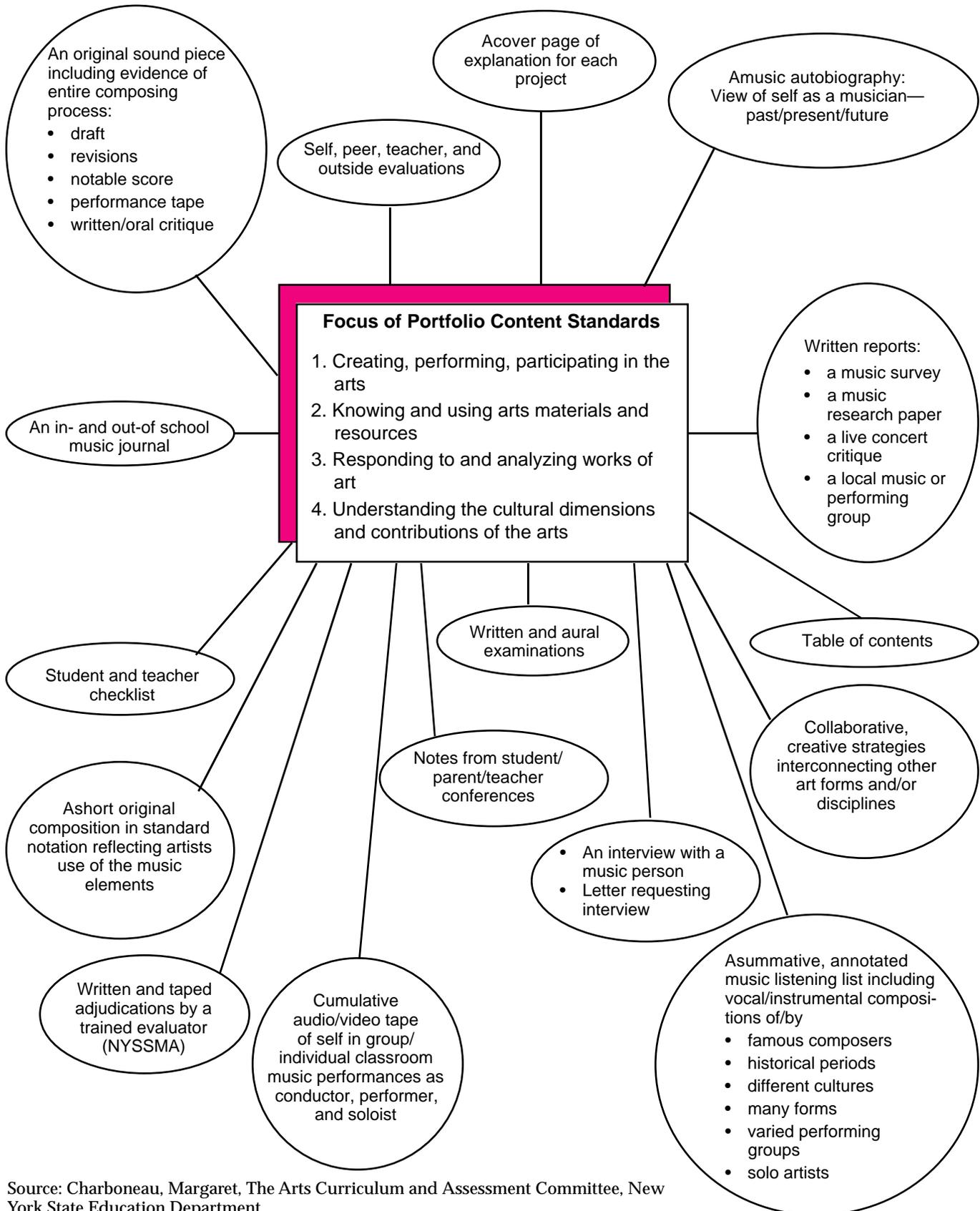
Adapted from: Dirth, Kevin. "Portfolio Assessment for Performing Groups," Ossining Union Free School District.



Developing new assessment procedures will be a challenge for teachers of the Arts. As they develop new assessments, they will find that the process is formative, that is, developing

new assessments helps them examine their curricula more closely, and refine their teaching strategies so that curriculum, instruction, and assessment are more closely aligned.

Suggested Contents of a Music Profolio



Source: Charboneau, Margaret, The Arts Curriculum and Assessment Committee, New York State Education Department.

Suggested Form:

Portfolio Assessment in Art

Name: _____ Class: _____ Date: _____

Assessment Criteria	Not Yet	Basic	Proficient	Advanced
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Invention

solves problems creatively
takes risks
shows independence
demonstrates original thinking

Craftsmanship

shows control of basic techniques
understands and uses the principles
and elements of design

Pursuit

demonstrates effort
finishes within time allotment
shows a positive attitude
looks for depth of solution
tries to do personal best

Comments

Adapted from: Morris, Tina. Oneonta City School District, 1995.

Suggested Form: Students

Visual Art Self and Peer Assessment

Name: _____ Peer Name: _____

Date: _____ Art Project: _____

Self Evaluation

In this art project, I tried to:

One choice I made was:

Something new I learned was:

Something I would change:

Peer Evaluation

The first thing I noticed was:

Something special about this project is:

Suggestions:

Adapted from: Morris, Tina. Oneonta City School District, 1995.

Suggested Form: Parents

Visual Art Feedback

Portfolios are an unique way to reveal important information about your child's learning, learning style, and growth over a period of time. *Please review the art work in this portfolio with your child.*

Possible areas for discussion are: what the goal of the lesson was, what the student was trying to say or do, why the student made certain decisions, personal strengths, and goal setting. I do appreciate your feedback and input. We will be using this sheet *all year*, so please return this sheet and the white portfolio to the art room.

	1st Trimester	2nd Trimester
I (we) feel the work in this portfolio shows. . .		
I (we) are pleased with. . .		
Areas that need further attention are. . .		
Other ideas, thoughts, or concerns. . .		

Signatures: Adult and Student

Signatures: Adult and Student

PLEASE RETURN THIS SHEET TO THE ART ROOM!

Adapted from: Morris, Tina. Oneonta City School District, 1995.

Types of Assessment

Self Assessment

Self assessment is perhaps the most powerful kind of assessment, for it gives students a greater responsibility for their own learning. Through self assessment students become independent learners, capable of setting their own goals. Self assessment may include:

- Reflective Questions - Two or three questions posed by the teacher which compel students to examine where they are going in their own work and how they plan to get there.
- Checklist - Teachers and/or students generate a checklist of items to be considered or accomplished in a given art activity. During the art making process, students refer to the checklist as a point of reference.
- Chart, Table, Graph - Teachers and/or students devise a chart, table or graph on which they show the degree to which they accomplish the various aspects or dimensions of an extended art activity.
- Journals, Sketchbooks - Journal writing and keeping sketchbooks allow students to reflect on their growth over a period of time.

Peer Assessment

Students learn to assess the work of other students objectively. They get insights into their own work through this structured exchange. Peer assessment may include:

- Class Critiques - Students use the language of art criticism to describe and analyze the work of other students.
- Interview - Students interview other students in order to gain insight into their own and others' work. Questions asked in the interviews are planned by teacher and/or students.
- Presentation - Students present to the class a work of art, a report on an artist, or some other research. The students who comprise the audience develop a structured way to assess that presentation.
- One-on-one or small group critiques - Students are assigned to the work station of another student to look at, assess, and discuss, a completed work of art or a body of work. A variation is to set up a group of three or four students and ask each student to present his/her work. Others in the group ask questions and make written comments about the work. Comments are then shared and discussed.

Teacher Assessment

Teachers participate and guide the assessment so that it contributes to student learning.

- Student-Teacher Conference - The teacher meets with a student to review material in the student's portfolio. The teacher assesses how well the student is meeting the outcomes of the program and how well the student is able to set his/her own goals and achieve them.
- Checklist, Chart, Table, Graph - Teachers assess student progress by checking the levels that students have achieved on various self assessment tools. Students thus see the degree of correspondence between their self-assessment and the teachers' assessment of their work.
- Reports - Occasionally during the school year, teachers write a progress report of individual students' work.
- Cumulative Reports - Teachers write cumulative reports for students at the end of elementary, intermediate, and commencement levels. This cumulative report becomes part of the student's record and moves on with the student to the next level.



Rubric: Assessment

Definition of a Rubric

A rubric is an assessment tool that describes levels of student achievement on performance tasks. Grant Wiggins defines it as a printed set of guidelines for distinguishing between performances or products of different quality. Rubrics are based on standards for achievement, provide criteria understandable to students, and contain scores arranged on a scale. Other characteristics of rubrics are:

- the points (scores) of the scale are equidistant on a continuum
- descriptors are provided for each level of student performance
- descriptors are valid (meaningful) and scores are reliable (consistent)
- the highest point (level) indicates exemplary (professional) performance
- scores relate to actual levels of student performance (empirically validated)
- the scale includes 4 or more rating levels (points)
- types include holistic (overall student performance) and analytic (dimensions): the assessment of a student performance should include both types
- they make explicit to students, parents, and administrators the criteria for student achievement
- they can be used by students to assess their own performance and the performance of other students.

“

“Defines and describes levels of performance (rarely, sometimes, frequently, extensively) for critical dimensions related to performance standards. . .”

Source: *State Collaborative on Assessment and Student Standards Year-End Report* The Council of Chief State School Officers, Washington, DC, 1996.

Rubrics: 3 Types

Task-Specific

Strengths

- Faster to learn
- High inter-rater agreement
- Direct measure of a task

Weaknesses

- Measures small part of a skill domain
- Poor generalizability or transfer ability to other real world tasks
- Doesn't indicate what to teach next
- Must develop, verify, and train a new rubric for each question or task

Developmental

Strengths

- Increases understanding of what is meant by the concept
- Increases teaching to the skills and what to do next
- Direct measure of the skill
- Can tell what is being assessed by looking at the rubric
- Different rubrics do not have to be developed
- Improved generalization of skills
- Same examples can be used across different grade levels or groups

Weaknesses

- May take longer to develop
- Needs consensus from users on what skills come next
- May be harder to learn but easier to use

Relative

Strengths

- Fastest to learn
- Good for the 'big' picture or outcome assessments
- Will work for most accountability needs

Weaknesses

- Reliability is not always high
- Can't always tell what is being assessed by looking at the rubric
- Rubric doesn't always help to define the concept
- Dependent on different examples, i.e., anchor samples, at different grades or for different target groups
- Doesn't communicate to students what to do differently at different points in time

Source: *State Collaborative on Assessment and Student Standards Year-End Report*, The Council of Chief State School Officers. Washington, DC, 1995.

Rubric Writing Rules

Format

1. Levels are ordered, sequences per a continuum that lends itself to instruction
2. Full range of knowledge and skills targeted for learning
3. Continuum is inclusive of all learners
4. Minimum of four levels, usually
5. Choose between an odd or even number of levels
6. Top level is above the expected standard
7. More bottom levels than top levels to assist instruction to the proficiency
8. Avoid using implied or missing levels between stated levels.

Instruction

9. Choose between a task-specific, developmental or relative rubric to meet the needs of training and the purpose of the assessment
10. Targeted skills are consistently present at each level
11. Avoid lower level's wording written in terms of missing or negative skills
12. Levels progress from the least developed to the most developed features written in clear terms
13. Sample evidence is represented for each level
14. At least one version of the rubric is written in learner terms.

Measurement

15. Choose type of measurement: change in skills, typicalness, or attainment of a standard
16. If using difficult-to-get consensus constructs, then define in behavioral terms
17. Avoid value-laden terms as constructs
18. Avoid terms that depict "averageness"
19. Avoid adjectives attached to a trait as the sole means of differentiating performance
20. The wording in the middle levels needs to reliably separate students who meet and do not meet the standard
21. The psychological distance between each level of performance should be equally difficult or easy to attain or rate.

Source: *State Collaborative on Assessment and Student Standards Year-End Report*, Council of Chief State School Officers. Washington, DC, 1995.

At Maple Elementary School in the Williamsville Central School District, Pat Chiodo and her students developed a rap rubric which demonstrates their understanding of New York's new learning standards and showcasing their rhythmic skills. Enjoy!

The Rubric Rap

(to be performed with a rap beat)

A rubric is an assessment tool.
If you use it, you'll be cool.
It helps you grade objectively
Achievement and performance perfectly.

Just choose a task and break it down
Into the skills that you have found.
Arrange them in order, one, two, three.
Describe them to all efficiently.

When you place your levels on a scale equidistant
The grades you give will be consistent.
Everyone will know what to do,
Students, teachers, and parents, too.

The lowest level is Competent.
Not bad, okay, it pays the rent.
Proficient's next in priority,
It's what we expect of the majority.
That leaves only one for all the rest,
Distinguished performance is the best.

So now you know the rubric rap.
Learning Standards are a snap.
In New York State we are up-to date.
That's why our students all sound great!

Accompaniment :

