Michigan Arts Education Instruction and Assessment Program

Arts Education Assessment Specifications

Visual Art

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Chapter 1
Introduction to the MAEIA Assessment Specifications Document

Assessment specifications communicate the standards and content to be measured in an assessment, as well as how that content will be assessed, to a wide variety of audiences. These audiences include the individuals who help to build the assessments, as well as those who will use the assessments and the assessment results. Therefore, this Arts Education Assessment Specifications Document (ASD) is intended to serve as a supporting document to help the full array of potential users understand the purposes and uses of the planned assessment, as well as provide more specific information as to how to accurately read and interpret the MAEIA arts education assessments.

1.1 Purpose of the Arts Education Assessment Specifications

The purpose of the MAEIA Arts Education ASD is to provide information on the assessment specifications that guided the development and use of the Michigan arts education measures. To this end, this MAEIA ASD will describe the following:

- What are assessment specifications?
- How was the MAEIA assessment specifications used?
- How were the MAEIA assessment specifications developed?
- How are the MAEIA Assessment Specifications structured?

1.2 What Are Assessment Specifications?

Good achievement assessments are content driven. Successful completion of the assessment development process requires deep understanding of the knowledge, skills, and abilities that are measured on an assessment, and how these are derived from the content standards upon which the assessment is based. Not only is understanding of the specific content important, developers and users must also know the range and depth of content eligible to be assessed, the relative weighting among the various content strands to be included on the assessment, the item types used to measure each strand, and other key factors such as depth of knowledge spread within and across strands/standards/indicators.

Specifically, a set of assessment specifications is a formal document that guides the development and assembly of an assessment by explaining the following essential information:

- Content (standards, indicators, and validity claims) that is or is not to be included for each assessed arts discipline at each grade level, across various levels of the system (student and classroom);
- Emphasis and balance of content, generally indicated as number of items or percentage of points per standard or indicator;
- Item types, sending a clear message to item developers how to measure each standard or indicator, and to arts educators and students about learning expectations; and
- Depth of Knowledge (DOK)[1], indicating the complexity of item types for each standard or indicator.

Assessment specifications are essential for both assessment developers and for those responsible for curriculum and instruction. For assessment developers, the assessment specifications declare how the

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[1] Depth of Knowledge is a procedure developed by Norm Webb, University of Wisconsin, Wisconsin Center for Education Research to evaluate the alignment of assessments to standards. It is also used to judge the cognitive complexity of standards and assessments. The MAEIA project will use Webb cognitive complexity processes in assessment development.

assessments will be developed to ensure full coverage of content and maintain fidelity to the intent of the content standards on which the assessment is based. Full alignment to content standards is necessary if educational stakeholders are to make valid, reliable, and unbiased inferences about student achievement at the student, classroom, school, and state levels.

For those responsible for curriculum and instruction, the ASD provides a guide to the competing demands of arts education content for instructional planning purposes, as well as suggesting how the content is intended to be demonstrated, as indicated by item type.

In summary, assessment specifications provide clear development guidance to test developers and signals to the broader education community both the full complexity of the pertinent content standards and how performance on these standards will be measured.

1.3 How was the MAEIA Assessment Specifications Used?

As described above, the MAEIA ASD was used to:

- Describe in general terms what the MAEIA assessments in dance, music, theatre and visual arts would cover.
- Provide more detailed information about the types of assessment exercises that were used and what knowledge and skills they addressed.
- Provide prototype assessment exercises to show readers the types of assessments to be selected or developed.
- Describe how the assessments may be administered and scored.
- Provide illustrative information about the manner in which assessment results may be reported.
- Discuss how the assessment information may be used by school districts.

1.4 How were the MAEIA Assessment Specifications Developed?

MAEIA assessment specifications were developed by arts educators and others under the guidance of a MAEIA Project Management Team (PMT) from the Michigan Assessment Consortium (MAC). Once drafted by the assessment specifications writers, the MAEIA ASD underwent editorial review by the PMT. This was paired with a field review by Michigan and national arts educators to assure that the ASD presented a challenging yet attainable level of expectations for students and schools. Since the ASD was used first in the development of the arts education assessments, this development process also yielded refinements that needed to be made to the document itself.

As plans for field-testing the assessments in schools were made, and such use occurred, additional refinements to the document were necessary. In this sense, because the ASD remains a "living document," its development and refinement was a more or less continual process over several years.

1.5 How are the MAEIA Assessment Specifications Structured?

The assessment specifications writers used the outline provided by the PMT to fill in the information needed. A draft outline for the MAEIA ASD was first created and was used at the initial meeting of the assessment specifications writers to suggest the topics to be included in the MAEIA ASD. Subsequently, this outline was refined and used by the team in each discipline to describe the assessment to be developed in each discipline.

The examples and recommendations in the ASD are not exhaustive; they describe some of the more important examples of arts education assessments that will guide the development and use of the MAEIA assessments. The MAEIA ASD contain several chapters, including:

- Chapter 2 – An Overview of the arts education assessment design
- Chapter 3 – Content Standards for the Visual Arts Assessment
- Chapter 4 – Visual Arts Assessment Specifications
- Chapter 5 – Summary of Available Assessments

These chapters contain information on the following topics.

- A discussion of the purposes for the arts education assessment program,
- An overview of the arts education standards to be assessed,
- A description of the proposed arts education assessment design and instruments,
- Illustrations of this assessment in each of the arts disciplines for which assessments will be created (dance, music, theatre, and visual arts),
- An overview of the assessment development steps and how the assessments will be administered, and,
- An overview of the manner in which the results of the assessments may be reported at different educational levels to different groups and audiences.

Chapter 2
Overview of the Arts Education Assessment Design

This chapter provides an overview of the arts education assessments, the Depth of Knowledge and difficulty levels intended for the items, a description of the different types of assessments to be created, and other assessment design and development issues considered in the development of the MAEIA assessments.

2.1 Discipline Areas Assessed

Since the first edition of the Michigan Arts Education Content Standards in 1998, Michigan has provided recommended learning expectations for students in dance, music, theatre, and the visual arts. This is consistent with the 1994 National Arts Education Standards. The MAEIA assessments are anchored in the grade-level and high school content expectations in the arts disciplines of dance, music, theatre, and visual arts.

The MAEIA project was aware that NCCAS was developing standards for media arts. The development of media arts standards as part of the Michigan Arts Education Content Standards may be work that the Michigan Department of Education will embark on since national leadership in the form of NCCAS Media Arts Standards became available in 2014.

The MAEIA arts education assessments have been linked to the Anchor Standards contained in the National Core Arts Standards materials. This will permit users to link to both state and national arts education standards.

2.2 Cognitive Complexity and Difficulty of the Items

One of the essential characteristics of the assessments that were created is their cognitive complexity. This is an important ingredient in well-crafted assessment measures because there is at least a modest correlation between complexity of the task and the depth at which the performance standards in arts education will be measured.

The National Standards of the Arts encourage the organization of learning processes into three categories: Create, Perform, and Respond. Through this method of organization, assessment opportunities become a natural part of the process of learning. The process of measuring growth can include assessments used for summative and formative purposes, authentic performances, and the cognitive, affective, and psychomotor domains. The assessments cover several levels of cognitive complexity, and use a variety of tools including portfolios, pre- and post-tests, performance tasks and events, constructed-response, and selected-response items.

Historically, there have been several methods for judging the cognitive complexity of a set of content standards as well as the assessments that measure them. Schemas such as Bloom's Taxonomy have been used in the past by educators. When states were required to demonstrate the complexity of their content standards and the alignment of their state assessments to these standards, though, two new methods were developed. The first, developed by Achieve, judged the standards and the assessments holistically. The other was a tool developed by Norman Webb, Wisconsin Center for Education Research, University of Wisconsin, called the Webb Alignment Tool. Because of the nature of this tool, most states (including the Michigan Department of Education) used the Webb tool for their NCLB-required alignment studies to show alignment between the content standards and assessments. The Webb Alignment Tool is used to ensure assessments measure the content standards at the same level of rigor dictated by the standard.

Levels of Thinking in Bloom's Taxonomy[2] and Webb's Depth of Knowledge are related to one another, as shown in Figure 2.2.1

Figure 2.2.1
Comparison of Bloom's Taxonomy and Webb's Depth of Knowledge
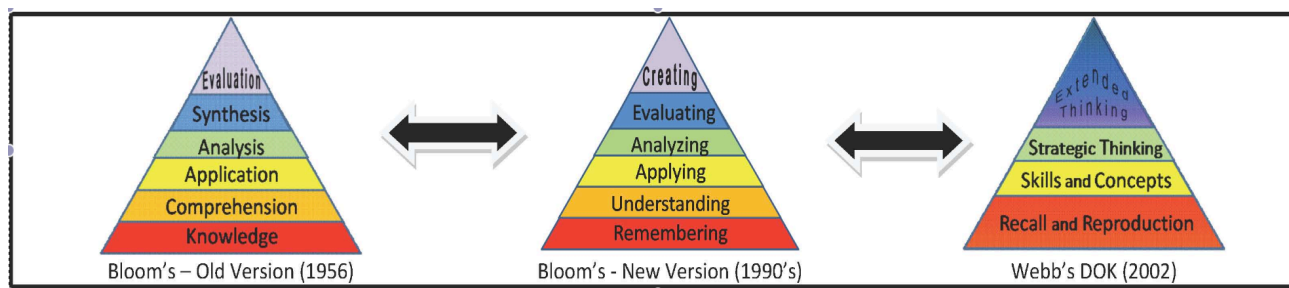
2.2.1 *Webb's Depth of Knowledge (DOK)* – Depth of Knowledge is one part of the Webb alignment tool developed by Norm Webb. The Webb Alignment Tool is used to judge the depth of knowledge of each standard, followed by the depth of knowledge, range of knowledge, categorical concurrence, and balance of representation of both a set of standards and the assessments that measure them. Depth of Knowledge (DOK) is the most important of these criteria for judging cognitive complexity. DOK is used to judge the cognitive complexity of standards and assessments. Webb defined four levels of DOK:

- *Level 1 (Recall)* includes the recall of information such as a fact, a definition, a term, or a simple procedure, as well as performing a simple algorithm or applying a formula. Key words that signify a Level 1 include "identify," "recall," "recognize," "use," and "measure."

- *Level 2 (Skill/Concept)* includes the engagement of some mental processing beyond a habitual response. A Level 2 assessment item requires students to make some decisions as to how to approach the problem or activity, whereas Level 1 requires students to demonstrate a rote response, perform a well-known algorithm, follow a set procedure (like a recipe), or perform a clearly defined series of steps. Keywords that generally distinguish a Level 2 item include "classify," "organize," "estimate," "make observations," "collect and display data," and "compare data."

- *Level 3 (Strategic Thinking)* requires reasoning, planning, using evidence, and a higher level of thinking than the previous two levels. In most instances, requiring students to explain their thinking is a Level 3 activity. Activities that require students to make conjectures are also at this level. The cognitive demands at Level 3 are complex and abstract. The complexity does not result from the fact that there are multiple answers, a possibility for both Levels 1 and 2, but because the task requires more demanding reasoning. An activity, however, that has more than one possible answer and requires students to justify the response they give would most likely be a Level 3.

- *Level 4 (Extended Thinking)* requires complex reasoning, planning, developing, and thinking most likely over an extended period of time. The extended time period is not a distinguishing factor if

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[2] *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives.* Anderson, L.W., Krathwohl, D.R., et al. (2001). http://www.paffa.state.pa.us/PAAE/Curriculum%20Files/7.%20DOK%20Compared%20with%20Blooms%20Taxonomy.pdf

the required work is only repetitive and does not require applying significant conceptual understanding and higher-order thinking. At Level 4, the cognitive demands of the task should be high and the work should be very complex. Students should be required to make several connections - relate ideas *within* the content area or *among* content areas - and have to select one approach among many alternatives on how the situation should be solved, in order to be at this highest level. Level 4 activities include developing and proving conjectures; designing and conducting experiments; making connections between a finding and related concepts and phenomena; combining and synthesizing ideas into new concepts; and critiquing experimental designs.

Where possible, assessment writers strive to write most of their assessment items at DOK levels 3 and 4, although items written at DOK levels 1 and 2 are also necessary in developing a well-rounded assessment.

2.3 Nature of the Assessment Items

The MAEIA arts education assessments are comprised of a number of different types of assessment items. Each of these is described below. The item types are listed here in descending order of importance to the overall assessment effort, since one goal of this arts education effort was to create assessments that mirror and encourage authentic instruction at deep levels of cognitive complexity.

2.3.1 *Performance Tasks* – As used in this assessment design, performance tasks are prompts that require students to spend multiple class periods, weeks, or months in preparing a response. These typically are multi-part items and may require students research a topic, prepare a response, develop a paper, a presentation, and/or a performance, and reflect on what they learned during the process of responding to the prompts. Many of these items are constructed to measure performance standards at DOK levels 3 and 4.

Performance tasks should be comprised of multiple components that culminate in a final product. For these assessment items, educators and students should be provided with a rubric as well as examples that have reached the array of scores (Jackson & Davis, 2000). The rubric should provide sufficient detail to guide students' efforts in the task and samples of student work to provide more in depth examples for how to proceed. For example, students might create an original work of art through the design process of

1. Identifying a problem
2. Planning possible solutions
3. Testing solutions to determine best
4. Refining design through the use of a prototype
5. Completing a work that results in the solution of the design problem
6. Exhibiting the finished product for feedback.

The performance task may consist of multiple steps along the way. Thus, a checklist might be used to help guide students in completing all aspects of the task and/or to convey the manner in which these different parts of the task may be scored. Both types of checklists are useful in helping students to do their best on these types of assessments.

2.3.2 *Performance Events* – These are on-demand performance assessment items that require students to construct a response in a very brief period of time, with little or no advance preparation or rehearsal. Sometimes, this is viewed as "first draft" work on the part of the student. After their initial performance, students are also given little or no subsequent opportunities to improve their performance. These assessments may require a class period or less to implement. Students may work alone or with a small group of other students (e.g., the performance of a scene from a play) in

preparing and implementing their responses. When small groups are assessed, individual students still receive their own scores. These assessments are also at DOK levels 3 and 4.

2.3.3 Constructed-Response Items – This item type requires the individual to create their own answer(s) rather than select from prewritten options. These items are open-ended, that is, there are usually several ways in which they can be answered correctly. Responses are often written, although they need not be, and even in the case when they are, these may be essays, charts, graphs, drawings, or other types of written responses. Such items are typically at DOK levels 2 or 3. These items are included in conjunction with the other item types (e.g., performance tasks or performance events).

2.3.4 Selected-Response Items – This item type includes multiple-choice, true-false, matching, and other types of items in which students are provided with a variety of responses and students select the answers to the questions, rather than constructing their own responses.

Many assessments are comprised of a significant number of selected-response items. In the MAEIA arts education assessment, this item type will be used only in conjunction with the other item types (e.g., performance tasks or performance events). These items measure content at DOK 1 and 2 and cover content required to respond correctly to the other types of items.

See Chapter 4 for examples of each type of assessment in Visual Arts.

2.4 <u>Assessment at the High School Level</u>

At grades 9-12, the MAEIA assessments have been created to address different levels of past and current participation in instruction in an arts discipline. Students participate in the arts for different reasons and durations, ranging from students who take a year of instruction to fulfill the one-credit Michigan high school graduation requirement to students who intend to study the arts in college and enter arts careers afterwards. Tasks and events were developed for this range of high school arts students.

o   Level 1—Students who fulfill their one credit visual, performing, or applied arts (VPAA) high school graduation requirement only, or who are in their first year of a multi-year VPAA program.

o   Level 2—Students who have already completed their first year in an arts discipline and are now in their second year of instruction in the *same* arts discipline.

o   Level 3—Students who have already completed their first and second year courses in a single arts discipline and are now in their third year or fourth year of instruction in the *same* arts discipline.

Note: If a student takes one year of instruction in one discipline (e.g., music) and then one year of instruction in another discipline (e.g., theatre), this student would participate in the Level 1 assessments in each discipline. While many assessments are written for two or more of these levels, teachers also have the flexibility to adjust the assessments to match the instructional levels of the students being assessed.

2.5 <u>Use of Graphics, Audio and Video in the Assessments</u>

Because the arts are so media-rich, it is natural that the assessments will use a variety of media in the assessments. The potential media to be used include:

•   Video and Photography – This medium is used to present content in the arts education assessments. For example, clips of dance or performance, a scene from a theatrical or a visual arts production are

used. In these cases, the clips are short (a couple of minutes or less) and are available to download from a web site.

- Audio – This medium is used particularly in the music assessment, although audio might be part of a theatre assessment as well. Again, these audio clips might be downloaded from a web site.
- Print media – Particularly in the visual arts assessment, high quality reproductions are necessary. Some of these are used with individually administered assessment items, while others are used with group-administered items. The nature of the reproduction is carefully considered. For example, some prints are reproduced in test booklets, while others might be prints that educators administering the assessments need to download or purchase. Some assessments use digital projections of prompt material. In all cases, the quality of the reproductions is an issue – whether reproduced in black-and-white or in color.
- Digital materials – Digital materials such as jpegs, mp3, mp4 or video files may be easily accessible and may require the use of screens, LCD projectors, and MP3 players.
- Capturing student responses – Student responses to dance, music, and theatre items might be video recorded or audio-recorded. Digital student portfolios are available to preserve and maintain digital evidence and sampling of student work and performance. Maintaining it in digital format will permit later scoring and if necessary, re-scoring.
- Use of Copyrighted Materials – One of the issues with the use of graphics, audio and video is that some of the best examples may be copyrighted and permission to use this material is required unless the materials are located in the public domain. This project obtained permissions to use copyrighted materials that are shown in the assessment booklets.

2.6 Accessibility and Accommodations – Universal Design (UD) and Evidence-Centered Design (ECD)

The principles of universal design were taught to item writers so as to minimize the need for assessment accommodations by increasing the accessibility of the items for all students, including students with disabilities and English learners. While it was impossible to avoid all accessibility issues, many were eliminated by careful attention to the manner in which the assessment items were written and provided to students. This said, it is almost certain that some students, those with Section 504 plans, IEPs, or English learners, will still require certain accommodations.

The principles of evidence-centered design (ECD) were used in creating the items. ECD is a technique used to assure that the items meet the purposes for which they are designed. Validity claims for the items are established, the characteristics of the items to be developed are described, and then the items are created to address and show evidence that the items to demonstrate these claims. This is an item technique useful for creating items for the full range of students and all content areas.

2.7 Issues of Bias and Sensitivity in Arts Education Assessments

Careful consideration in any assessment needs to be given to avoiding using sensitive topics or material as the basis of the assessment, as well as to assure that the items are not biased against any sub-group of students. Each of these requires some study and review during the assessment development, review, and field testing process. In order to avoid sensitive topics for assessment development, the MAEIA Project Management Team developed a list of topics and material that the assessment developers would avoid or would be sure to treat with sensitivity.

2.8 Assessment Time and Structures

The assessments that were created can take several class periods to administer. Some of the assessments are designed to be carried out outside of the classroom, with support from the certified arts educators throughout the assessment process. For example, outside the classroom might be through adjudication at festivals or through co-curriculum activities.

In some of the arts disciplines, individually administered assessments or small-group assessments are used. While the length of each of these assessments may be only a few minutes, this time may need to be multiplied times the number of individual students or groups of students that need to be assessed.

2.9 Potential Assessment Administration Processes

It should be possible for the group-administered assessments to be given to students in one or two class periods as an entire class group. The regular certified arts educator will give these assessments to their classes when they meet. There may be test booklets/answer documents needed, or the assessments might be administered online (at the district choice). In addition, ancillary materials may be needed to administer these assessments, including visual arts models or reproductions, special tools (e.g., drawing pencils), and so forth. Digital and print media might be needed for these assessments.

Individually administered assessments will be more challenging to administer to students, since the time for assessment is multiplied by as many students as there are in the group being assessed. It is suggested that in such cases, the certified arts educator conduct the individual assessments. If done during regular class time, an additional educator might be asked to take over the class. Or, the individual assessments might be scheduled at times outside of regular classroom instruction. There is no method that will work in all circumstances. It is an issue that each school administering the MAEIA assessments will need to consider and determine.

Chapter 3

Content Standards for the Visual Arts Assessment

This chapter describes in some detail the content assessed in the MAEIA Visual Arts Assessments. This includes the Michigan arts education content standards and benchmarks at the grades 3-8 and 9-12, the MAEIA performance standards, and the National Core Arts Standards.

3.1 Michigan Arts Education Content Standards

The *Michigan Arts Education Content Standards and Benchmarks for Dance, Music, Theatre and the Visual Arts* (1998) were first approved by the State Board of Education in 1998. They were aligned to the 1994 National Arts Education Standards, part of the series of voluntary standards developed by each of the content areas under Goals 2000. These established the expectations that all students should achieve in all core curricular subjects, including the arts.

In 2011, the Michigan State Board of Education approved a revised set of Michigan Arts Education Content Standards and Benchmarks and Grade Level Content Expectations. In addition to providing learning expectations at the K-8 grade levels, the 2011 revision aligned the Michigan Standards to two new sets of guidelines: the artistic-creative process as described in the Michigan Credit Guidelines for the Visual, Performing and Applied Arts (2006) and 21st century skills of critical thinking, communication, collaboration, creativity; information, media and technology skills; life and career skills.

A partnership of organizations and states worked together as the National Coalition for Core Arts Standards (NCCAS) to lead the revision of the 1994 National Core Arts Standards (NCAS). NCAS goals are consistent with the core alignments that drove the 2011 Michigan arts education standards revision. Therefore, while based on Michigan's 2011 Arts Education Content Standards, the MAEIA Blueprint and Assessment Specifications reflects current thinking in the field of education and the arts.

The NCAS was released in 2014. The standards describe what students should know and be able to do as a result of a quality curricular arts education program. NCCAS has committed to developing the next generation of voluntary arts education standards, building on the foundation created by the 1994 document. In addition, NCCAS is committed to supporting the 21st-century needs of students and educators, helping ensure that all students are college and career ready, and affirm the place of arts education in a balanced core curriculum.

In both the 1998 and 2011 editions of the Michigan Arts Education Content Standards, student learning has been organized around these five standards which are consistent for dance, music, theatre, and visual arts at all grade levels:

1. Students apply arts education skills and knowledge to perform in the arts.
2. Students apply arts education skills and knowledge to create in the arts.
3. Students apply arts education skills and knowledge to analyze, describe, and evaluate works of art.
4. Students apply arts education skills and knowledge to understand, analyze and describe the arts in their historical, social, and cultural contexts.
5. Students apply arts education skills and knowledge to recognize, analyze, and describe connections among the arts; between the arts and other disciplines; and between the arts and everyday life.

Responding to national efforts to streamline standards for educators, the [Michigan Credit Guidelines for the Visual, Performing and Applied Arts](#) (2006) organized the artistic-creative process around three strands: Perform, Create, and Respond. The first two strands align directly to Michigan Arts Education Content Standards 1 and 2. The Respond Strand encompasses Michigan Arts Education Content Standards 3-5. It is noteworthy that the artistic-creative process is described as iterative and non-linear. Students at the 9-12 level are expected to identify the components of the process and to be given sufficient opportunities to engage in the process multiple times.

Students learn through the steps of Create, Perform, and Respond to synthesize information so that it becomes part of their embodied knowledge, hence creating "enduring understandings" and connected learning across disciplines.

3.2 Performance Standards Assessed in the MAEIA Project

For the purposes of identifying important arts learning for the MAEIA assessment specifications development process, two sets of writing teams comprised of K-16 dance, music, theatre, and visual arts educators studied the Michigan Standards, Benchmarks, and Grade Level Content Expectations in Dance, Music, Theatre, and the Visual Arts. They identified commonalities and overarching ideas. They discussed what was fundamental to the learning processes and what tied some of the standards together in terms of students' abilities to be able to demonstrate knowledge and skills. They also discussed which over-arching ideas were fundamental to demonstrating learning in their respective arts disciplines and to really function as an artist in the world. They found the frame of Perform, Create, and Respond helpful in terms of organizing these ideas. They worked within those to identify what are referred to in MAEIA documents as performance standards.

Performance standards are discipline-specific and condense the Michigan Merit Curriculum's five content standards into the three overarching performance standards of Create, Perform, and Respond. These performance standards were developed to serve as the basis for MAEIA model assessments that measure student proficiency in each arts discipline at each grade span - K-2, 3-5, 6-8, and 9-12. Considerations in the identification of performance standards included:

- Scope and sequence and dedicated instructional time
- Vertical and horizontal alignment at the grade spans focused on the artistic process
- Differentiation of the curriculum for varying developmental, social, cognitive levels as well as for students with disabilities and English language learners.

There are certain nuances to the performance standards that are important in each arts discipline along with discipline specific considerations to remember when developing assessments. They are presented below.

3.2.1 Visual Arts Performance Standards

The following common understandings about create, perform and respond guided the selection of the performance standards to be assessed in visual arts.

**Common Understandings About the Artistic Processes
of Create, Perform and Respond in Visual Arts**

Create
- Places an emphasis on the student's ability to solve a visual arts problem and make new work with meaning through the use of specific visual techniques and media.
- Demonstrates students' ability to "generate patterns of perception" (Gude, 2013) and

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communicate meaning through the skillful, innovative and developmentally appropriate use of aesthetic practices, materials, and techniques.

Perform
- Places an emphasis on the student's ability to apply media and technique with specific intent and demonstrate their understanding of visual arts concepts
- Demonstrates students' ability to "experience, investigate, and make their own meanings" through visual solutions (Gude, 2013) through classroom projects that are "designed to mirror actual aesthetic practices".

Respond
- Places an emphasis on the use of a variety of methods to analyze and describe works of art as they relate to culture, time, career, space, place, and personal or communal history.
- Encompasses the processes of critique, evaluation, and revisions to personal artwork.
- Reflection, evaluation and critiques are comparative, occur throughout production, and become part of a "recursive process" that generates new ideas through observation and reflection, and then lead to the introduction of other new ideas. (House, 2008)
- Demonstrates that a students' ability to reflect can be probed by offering students the opportunity to:
  - Question and Explain – Students provide insight to the processes used to create their individual works.
  - Evaluate - Students evaluate themselves and the work of their peers.

VISUAL ARTS PERFORMANCE STANDARDS

Grades K-5
Create
1. Students can identify and apply various techniques, symbols, and materials to achieve desired effects when communicating ideas visually.

Perform
1. Students can select and apply materials and processes effectively and safely while participating in art making experiences.

Respond
1. Students can analyze, describe, and connect how art is made and the purpose it serves across disciplines and life.

Grades 6-8
Create
1. Students can connect, collaborate, and creatively problem solve through the use of critical thinking strategies to communicate ideas visually through the effective use of a variety of media.

Perform
1. Students can design and solve problems through the use of selected materials and processes while participating in art making experiences.

Respond
1. Students can identify and connect common themes throughout visual history to make better sense of the world they live in and to better understand other concepts across curriculums. Students can apply a successful visual vocabulary when expressing their understanding of a variety of concepts.

Grades 9-12

Create
1. Students can apply the creative process, materials, and organizational principles to devise innovative works of art and design individually and collaboratively.

Perform
1. Students can intentionally select and apply materials and organizational principles to solve specific visual arts problems.

Respond
1. Students can analyze, describe, and make connections between visual art and design and other disciplines throughout history, cultures, and everyday life.

Chapter 4   Visual Arts Assessment Specifications

4.1   <u>Design of the Visual Arts Assessment</u> – Through a variety of formative and summative assessments, educators can gauge student learning and chart an educational course that leads to student success. In the Visual Arts discipline, this journey can be visually documented through the use of a comprehensive student portfolio of work. Using a portfolio to chart student learning can show a clear pathway for students to improve as they progress in their learning (Stiggins, 2007). Ongoing assessments can take many forms and should fit seamlessly into instruction as a "diagnostic tool, revealing what students have learned and pointing out" both strengths and weaknesses for educators to address (Jackson & Davis, 2000, p.65). The MAEIA visual arts assessments are designed with this in mind.

Quality visual arts assessments examine both **product and process** and are authentic in nature. "Authentic assessment methods concentrate on complex tasks" which challenges students to think beyond traditional methods of quizzes and tests" (Jackson & Davis, 2000, p.56). In the Visual Arts this includes "alternative assessment procedures that are performance-based" and give opportunities for students and educators to "discuss or clarify responses as one would do in real life" (Armstrong, 1994, p.110). These approaches encourage students to self-assess often and focus on their own strengths and weaknesses, with instruction and guidance on how to achieve personal goals and objectives.

The assessment methods have been selected to evaluate student understanding of learning objectives, are measurable, and reflect evidence of student familiarity, mastery, and enduring understandings (Jackson & Davis, 2000). The more difficult aspects of student learning to assess are metacognitive skills that show the knowledge of students' own strengths and weaknesses, attitudes, and the ability to use those to achieve personal goals and objectives (Beattie, 1998).

As students progress through grade levels, the assessments will reflect a more sophisticated set of prompts to be answered. The demands of the discipline in the content standards and benchmarks include the production and display of physical works of art, as well as the ability to critique and respond to works of art made by self, peers, and artists throughout history.

At the elementary level, while there is more instruction surrounding the ability to identify and apply the elements and principles of design, these components are not the emphasis of all lessons. The elements and principles of design are used as visual vocabulary to discuss the formal qualities of a work of art, as well as to assess compositions.

The arts standards are often broad in nature and allow for flexibility to reflect the culture and values within a community of educators and learners but there is not one common curriculum or set of assessments used across districts. Keeping that in mind, assessments offered in any statewide system should allow for flexibility beyond one specific curriculum. Instead, the focus would be on the capacity of students to express overall familiarity, mastery, and enduring understandings in the Visual Arts using assessment items that authentically ask students to respond to items that reflect their understanding (Jackson & Davis, 2000).

An authentic visual arts assessment could consist of a performance task (a painting, sculpture or other artwork) with an accompanying constructed-response in which the student could explain the work, and selected-responses items that question a student's additional understandings about process, content, or composition. By creating assessments that require students to address similar understandings in different ways, educators can get a more holistic diagnosis of student achievement.

Performance tasks are generally multi-step processes, requiring preparation and revision, and are completed with critique or reflection (Armstrong, 1994). Performance tasks allow students to delve into their prior knowledge and apply what has been learned to real world situations (Jackson & Davis, 2000). Performance tasks ask students to use skills that have been obtained over the course of their study in

order to complete the item or items being assessed. Like a portfolio review, a performance task can allow students to include "initial drafts, sketches... art works" and "assess real student work/real performance; are not simply short answers to standardized test questions" (http://www.p12.nysed.gov/guides/arts/partIII1.pdf).

When making art, artists experiment, edit, reflect, and revise. When adapting this process to the classroom, self-assessment encourages students to evaluate the effectiveness of their art and revise accordingly. This type of inward reflection can positively impact student motivation and ownership of learning. Self-assessments are meaningful for any age group, even the youngest of learners (Bingham, Holbrook & Meyers, 2010).

Educators now have many digital options for storing working portfolios and assessments over the course of one or many years during a student's education career. A video of an elementary art criticism classroom discussion could allow an educator to assess students' verbal observation of formal properties, making comparisons, respecting opinions of others, and providing reasons for one's opinions (Armstrong, 1994).

Educators should consider the results of the assessments chosen when planning curriculum and selecting teaching strategies. Schools should establish an assessment system that provides regular feedback (Marzano, 2003). How that might look in a visual arts classroom depends on the frequency with which educators see students and how the school's arts education program is structured. In a gold standard program, assessment feedback is given at least quarterly. It may not be possible for certified visual arts educators who do not see students on a daily basis to meet this expectation. Effective, appropriate, and accurate assessments of large numbers of students can be a challenge. The assessments that are employed in the visual arts classroom may be used as a touchstone for arts programming and inform districts of professional development needs, as well as demonstration of student understanding and growth. In Fairfax Country, VA, arts assessments are not used to evaluate students, but rather to inform educators and districts with data to help shape programming that coordinates and carries out the tenets of 21st Century teaching and learning. Maiers, Angela, (2011) *Arts Assessments.* This document is written with the "gold standard" of visual arts programming in mind.

4.2   Description of the Visual Arts Assessments – The several types of assessments to be used in assessing students in the visual arts are described and illustrated below.

Performance Tasks

Performance tasks should be comprised of multiple components that culminate in a final product. For these assessment items, educators and students should be provided with a rubric as well as examples that have reached the array of scores (Jackson & Davis, 2000). The rubric should provide sufficient detail to guide students' efforts in the task and samples of student work to provide more in depth examples for how to proceed. For example, students might create an original work of art through the design process of

1. Identifying a problem
2. Planning possible solutions
3. Testing solutions to determine best
4. Refining design through the use of a prototype
5. Completing a work that results in the solution of the design problem
6. Exhibiting the finished product for feedback.

Students who complete a performance task may do so over several days or weeks. The task may consist of multiple steps along the way. In the visual arts classroom, it may look like the process of creating a work of art from inception to execution, presentation, reflection and self-assessment.

When assessing a performance task, educators should look at desired skills and attributes such as:

- Composition
- Craftsmanship
- Creativity
- Communication of Content

The criteria for evaluation should be described in the rubric. It should be specific and measureable for each dimension (http://sharepoint.nbps.org/Meritas/Meritas%20Art%20Awards%20Rubric.pdf). Assessments based on specific concepts should allow also for art criticism and reflection.

Performance tasks that students complete in the visual arts could connect across the arts (dance, theater, music) as well as other subjects. By thinking and working as artists, students will experience a variety of media and art forms. Students as perceivers of art can find many ways to see and think about art in their daily lives (Stewart & Katter, 2009).

Table 4.2.1
Sample Visual Arts Performance Task
Create
Grade 8

MAEIA Assessment V.T306
Design a Chair

For this assessment, students will each design and build a small (about six inches tall) model of a chair using cardboard, paint, and commonly found objects and craft items. The chair will be designed for an action figure or small toy that is between 6" and 12" tall (teacher provided or students brought from home). The goal will be to use the design process to create a functional, ergonomic chair for the action figure or small toy selected.

- Day 1 will be used for a written assessment of the students' recognition and interpretation of visual characteristics and organizational principles.
- Days 2–3 will be for construction of the chairs.
- On Day 3, students may begin to paint their chairs.
- Day 4 will be for the final coats of paint and finishing touches.
- Day 5 will be for testing, or reflecting on the chairs.

Table 4.2.2
Sample Visual Arts Scoring Rubric for MAEIA Assessment V.T306
Design a Chair
Create
Grade 8

Dimension	1	2	3
Empathize, Define, and Ideate	Student defined one problem based on the needs of the user. Student brainstormed one solution.	Student defined two problem based on the needs of the user. Student brainstormed two solutions.	Student clearly defined three or more problems based on the needs of the user. Student brainstormed three or more solutions.
Prototype	Student uses the design process to create a chair that addresses solutions for one need of the user.	Student uses the design process to create a chair that addresses solutions for two needs of the user.	Student uses the design process to create a chair that addresses solutions for three or more needs of the user.
Materials and Processes	There is no evidence of an effort to solve the design problem through selection of varying qualities of materials, techniques, media technology and processes.	There is some evidence of an effort to solve the design problem through selection of varying qualities of materials, techniques, media technology, and processes.	There is clear evidence of an effort to solve the design problem through selection of varying qualities of materials, techniques, media technology, and processes.
Testing and Reflect	Student tested the chair but did not identify what worked or what didn't work in the chair.	Student tested the chair and identified what worked and what didn't work in the chair.	Student tested the chair and clearly identified what worked and what didn't work in the chair.

District (email from Amy Mee, 2013), and BHS Visual Arts Rubric
(http://sharepoint.nbps.org/Meritas/Meritas%20Art%20Awards%20Rubric.pdf))

Performance Events

Performance events are items that reflect understanding of a stage or a specific component in the process of creating a work of art and take less time to complete than a performance task. They may be finished works of art or highlight a specific stage in art production. A performance event asks students to complete the assessment activity in a 30-60 minute time block. For example, a student may be asked to create a set of thumbnail sketches that represent a series of emotions.

Through the use of the elements and principles of design, students would be able to conjure small drawings that evoke an array of emotions through the use of visual choices. Penn State University Laureate and Ceramist Chis Staley explains in a video series created for the University that when grading

art, four main targets can be evaluated (Marshall, 2012). In turn, when assessing a performance item, educators should include these targets in their rubric for evaluating student work:

- Composition
- Craftsmanship
- Creativity
- Communication of Concept

Table 4.2.3
Sample Visual Arts Performance Event
Respond
Grades 9-12

MAEIA Assessment V.E413
Dream House Design

Students design a dream house through a series of quick sketches. They are asked to address the practical functions of a house, as well as "quality of life" features, such as activity spaces and exciting or attractive design features.

Table 4.2.4
Sample Visual Arts Scoring Rubric for V.E413 Dream House Design
Respond
Grades 9-12

Dimension	1	2	3	4
Creativity (Form) Apply the creative process to problem solve with insight and reason.	The student's ideas lack creativity. Very few new ideas; re-hash of conventional thinking; ideas clichéd. Unable to take a risk.	The student's ideas are somewhat creative. Some new ideas are generated. Follows typical or conventional styles and plans of houses. All spaces are geometric shapes, i.e., squares and rectangles. Rarely takes a risk.	The student's ideas are creative. Recognizes conventional thinking and comes up with some alternatives. Some consideration of unusual geometric space shapes, or some use of organic space shapes. Takes some risks in form, style, and/or content. Includes a few "quality of life" features.	The student's ideas are unusually creative. Recognizes conventional thinking and comes up with many alternatives. Unusual use of shape includes significant use of organic shape, not solely geometric shapes. Includes a large number of innovative or "quality of life" features beyond the practical functions. Takes risks in form, style, and/or content.

Dimension	1	2	3	4
Design Solutions (Function) All parameters of problem are considered. Practical considerations of everyday living are addressed: sleeping areas, bathrooms, dining areas, lighting, movement, doors, hallways, and ergonomic layout.	Less than two practical functions of the house are considered. Layout is mostly awkward or ill-conceived for everyday use, such as no bathroom near bedrooms, kitchen too near bedroom, noisy areas near sleeping areas, etc.	Less than four practical functions of the house are considered. Layout is significantly awkward or ill-conceived for everyday use, such as no bathroom near bedrooms, kitchen too near bedroom, noisy areas near sleeping areas, etc.	Four or five practical functions of the house are addressed, including essential features of bathrooms, sleeping areas, and kitchen area. Most features are well planned for practical considerations.	A significant number (six or more) of practical functions of the house are addressed, such as windows, doors, and furnishings. Includes incorporation of landscape features and others, such as access by car or walking, bathrooms, kitchen, and dining, and sleeping areas. All features are well planned for practical considerations.
Planning Documents show a complete vision in multiple views and forms for a viable solution to problem.	Single view of the house; minimal or no landscape features.	Two views of the house; minimal or no landscape features.	Three views of the house; most spaces clearly labeled; minimal or no landscape features.	Multiple views and forms are used (three or more views of house); all spaces clearly labeled; includes multiple landscape or other contextual features.

Constructed-Response Items

Constructed-responses for visual arts students measure the students' capacity and ability to effectively compose responses to assessment activities by applying verbal and/or visual literacy skills. Compare and contrast questions on various art movements, materials, processes, or specific works of art are one type of constructed response question.

For example, students could be shown two works by the artist Pablo Picasso (one painting from his Blue Period and one of his Cubist collage paintings) and asked to compare the works by subject matter, materials used, compositional qualities, or historical significance. In this instance, students would be asked to evoke a strong level of visual literacy when applying vocabulary and concepts to respond to how the works are similar and/or different.

Table 4.2.5
Sample Constructed-Response
Perform
Grade 5

MAEIA Assessment V.T203 Creating Digitally Altered Background Images
Sample Constructed – Response

1. Give three examples of how digital cameras and computers can be used to alter the content of an image.

_____

_____

_____

_____

_____

When assessing students' responses to these items, educators should look at the dimensions shown in the corresponding rubric for MAEIA Assessment V.T203.

Table 4.2.6
Sample Teacher Scoring Rubric for Constructed-Response
Perform
Grade 5

Dimension	1	2	3	4
Providing Examples	Student provides one example.	Student provides two examples.	The student provides three or more examples of how this technology changed the ways in which photographers can alter photographs.	

One potential assessment item that allows personal reflection through a constructed-response is MAEIA V.E310 Monuments. In this assessment students are asked to view examples of monuments, choose one example and write a short interpretation of it. They then create a drawing of their own idea for a monument, designed to reflect a style and culture of their choice and write a reflection on the intent of their design.

Table 4.2.7
Sample Visual Arts Performance Event with Embedded Constructed-Response

MAEIA Assessment V.E310

Monuments

Students view six examples of monuments from a variety of cultures throughout history. They choose one example and write a short interpretation of it. They then create a drawing of their own idea for a monument, designed to reflect a style and culture of their choice. Afterward, they write a short reflection describing the culture and the intent of their design by responding to the following questions:

1. What culture or society is your monument for?
2. Where will your monument be built?
3. How does the way it looks reflect the culture or society?
4. What is the function or purpose of the monument?

Table 4.2.8
Sample Visual Arts Scoring Rubric for V.E310 Monuments
Respond
Grade 6

Dimension	1	2	3	4
Form—Physical Materials/Building Methods Associates with meaning in four ways: 1. Approximate age/era 2. Approximate location/place 3. Economic/technological resources (industrial or pre-industrial) 4. Meanings based on materials **Form—Social Content** Associates forms, images, and/or shapes with meanings: nationality, events, or other. **Function—Uses** Describes a use or uses: memorial, ritual, inspirational, or other.	There are no associations from the lists in the Form or Function dimensions.	There is one association with form or function from the lists in the Form or Function dimensions.	There are two associations from the lists in the Form or Function dimensions.	There are three or more associations from the lists in the Form or Function dimensions.

Reflection	One of the four questions are addressed, or the answers clearly do not correspond to the drawing in any way.	Two questions are addressed and clearly correspond to the drawing.	Three questions are addressed and clearly correspond to the drawing.	All four questions are addressed and clearly correspond to the drawing.

Selected-Response Items

Selected-response items consist of a question with a variety of predetermined responses, one of which is correct. Multiple-choice items are the most common type of selected-response assessment. When questioning students through the use of selected-response items in the Visual Arts, often times it is to check for understanding of facts, content knowledge, or processes (DOK 1 and 2) but these items may also be used to differentiate, compare, or hypothesize (DOK 3). Students could respond to an image, a written question, or a combination of both. Questions could ask students about specific use of the elements and principles of design, artists, art movements, application of materials, use of technologies, as well as interpretation of subject or style.

Table 4.2.9
Sample Selected-Response
Respond
Grades 9-12

MAEIA Assessment V.E413 Dream House Design
Sample Selected-Response

1. Which of the following is an example of a design that combines form and function?

A.

http://www.fotopedia.com
/items/flickr-2763228213

B.

Modulus Lounge Chair by Andy Gregg,
used with permission.
http://www.bikefurniture.com/

C.

http://www.flickr.com/photos/duch
amp/28640948/

D.

This type of questioning is asking for students to recall and apply information gained through an involvement in the visual arts class to specific sets of prompts that have pre-set answers provided.

4.3   Range of Content for Assessing Visual Arts – Students in the visual arts are to be assessed with increasingly more challenging items as they grow in development to reflect knowledge and skills developed through quality instruction in the classroom. Because of the subjective nature of art, when students are asked to complete performance tasks, performance events, and constructed-response items and reflect on their work, the emphasis should be on the "rigorous investigation and informed personal choices" of the student creating the art or the artwork being responded to by the student (Vatsky, 2008, p.14). Students will be assessed in grades K-2, 3-5, 6-8, and 9-12 using items developed to assess the performance standards of create, perform, and respond, all delineated from the State of Michigan grade level expectations of perform, create, analyze, analyze in context, and analyze and make connections. As a result of completing the MAEIA Blueprint and assessment items, educators, students, and the greater school community will be able to gain a better perspective of Visual Arts performance by examining both the school arts education offerings and student achievement.

Students at all grade levels participating in the visual arts are able to perform and participate in activities that will help them "move beyond the 'I like it that way' statement as they are encouraged to reflect on their own and the work of others," by developing the ability to articulate observations with the appropriate vocabulary to support their thoughts (House, 2008, p.49). In addition, visual arts students should build portfolios of work that show "evidence of a creatively fertile and inquiring mind(s)" predominantly through visuals with the accompaniment of artist statements (Colston, 2008, p.116). In order to assess this type of capacity in a student, visual arts assessments must be active in nature and allow students to execute both long-term and short-term art making tasks and events, as well as encourage students to engage in the discussion about their own work and the work of others through constructed and selected-response items. Throughout, students should be involved with looking at their own portfolio of work, curating its' content to demonstrate learning, and express that through writing or visual response.

The content of the assessments should overlap as much as possible in order to get a full range of what students understand and can demonstrate their ability to perform, create, and respond in the visual arts. In each of the grade level assessments shown in figures 5.2.1 to 5.2.4 there are items that intersect or overlap in content or process. For example, in the grade 5 suggested items, students create preliminary sketches that convey understandings of elements and principles of design in a performance event that can then be used later for the performance task that asks students to create a work of art based on a personal

experience. This task is reflected upon in a constructed-response item in which students are to give an artist statement that reflects on the formal qualities of the work as well as other possible solutions. Within these separate items, students are being asked to perform, create, and respond around a similar topic, helping both educators and students examine items from multiple perspectives because "learning is enhanced when students are presented with tasks that are similar enough for them to ascertain their sameness" (Marzano, 2003, p.112). This overlap of content in assessment items holds true for each of the grade levels being addressed in this document.

Because overlap of content is encouraged in the visual arts assessment, items may contain content from multiple expectations. For example, when students are being asked to respond to works of art they have made or works that have been made throughout history, students may rely on their experience and understanding of the performance standards of perform and create to answer the items. In the same realm, students being asked to perform or create in the visual arts may reflect on the procedural learning and modify processes based on work they have responded to through the examination and practice in the classroom (Marzano, 2003). This back and forth between content knowledge, procedure, and application can be a natural occurrence in the visual arts discipline because it allows students the opportunity to demonstrate metacognitive control through showing mastery over the component skills and their complex interactions when applied through a process (Marzano, Pickering, & Pollock, 2001). As students evolve through their education, the tasks, events, constructed, and selected-responses items should reflect an increase in ability to demonstrate proficiency in the visual arts.

Grades K-5 In kindergarten through grade five, creation is at the core of visual arts instruction. Children experiment enthusiastically, exhibit a sense of joy and excitement, and learn to manipulate with their hands and minds while exploring the visual world. When outlined in the grade level content standards and benchmarks in the visual arts, students learn to work with various media, tools and processes as skills are developing for students to express their creativity through visualizations. Students involved in visual arts curriculum over time grow in their ability to interpret, evaluate and respond to art; therefore, student assessments by the end of grade five should focus on the emerging development of a portfolio from the outcome of studio lessons, as well as the application and understanding of art concepts that include perform, create, and respond.

Content eligible for use under the grade 5 visual arts assessment include items that demonstrate student understanding of safe use of materials to create artwork in a variety of media. This may include pencil, paint, clay and other sculpture materials, cut paper, pastels, and digital media. Artwork should reflect an understanding of the application of the elements and principles of design. For example, students could demonstrate this through the manipulation of media to show depth in a 2-D work using shading, overlapping, and the beginning elements of perspective.

At grade 5, students would not be expected to have mastered the media chosen nor its' manipulation, but instead use it at an emerging and developing skill level. In the creation of a drawing or painting using a value scale through shading, for example, a complete range from light to dark may not be achieved. Instead, to be considered proficient, students would show understanding through the application of some kind of range from light to dark to demonstrate the beginning understandings of how a light source impacts where the light or dark values exist within a composition. This same expectation of understanding could be applied to other media, conceptual knowledge of the elements and principles of design, as well as work created by a variety of artists throughout history. Specific content referenced should be flexible and reflect the culture of the school community as well as both traditional and emerging practices in visual arts in order to properly engage the student being assessed (Melaville, Berg, & Blank, (http://www.communityschools.org/assets/1/AssetManager/CBLFinal.pdf).

Grades 6-8 As students transition to grades 6-8, it should be "recognized that young adolescents are not simply older K-5 level students nor younger students in grades 9-12, but that there are dramatic changes

that occur during this "time of life" which impact how students learn and process information (Armstrong, 2006). Since students are going through physical, social, hormonal, and emotional changes during the years spent in grades 6-8, it is important that curriculum is flexible, personalized, and active in nature (Armstrong, 2006). The same can be applied to the assessments given to students demonstrating their capacity at grade 8 in the visual arts. According to the visual arts content standards and benchmarks, students in grades 6-8 should be able to select the media, techniques and processes to generate ideas for artistic expression, analyze what makes them effective in communicating ideas, and reflect upon the effectiveness of their choices and the choices of others.

One way to develop skills is through practice. A sketchbook can provide a place for students to practice and work through ideas as they "consider one or more issues, forms, or ideas through critical, historical, and aesthetic inquiry; visual examination and note taking; personal reflection; and creative visual expression" (Anderson & Milbrandt, 2005, p. 173). Sketchbooks could be used as a formative assessment tool in coordination with portfolio development. By grade 8, students participating in the Visual Arts should have a portfolio that demonstrates the development of these skills over time. Student portfolios should contain work that culminates from the evolution of demonstrating emerging abilities and understandings to a more sophisticated application of both chosen content and applied media that help illustrate the standards of perform, create, and respond.

Content appropriate for use in the grades 6-8 assessment items were created to show a more complex understanding and a greater capacity to create, perform, and respond in the visual arts than the grades K-2, 3-5, 6-8 and 9-12 assessments. To reflect the changing nature of adolescents, assessment items are open for student interpretation and ultimately allow the creative expression and choice of the student to drive the direction of the final works created.

By offering students the ability to spend a longer amount of time participating in similar themed activities that build into a personally reflective work, this assessment is both developmentally appropriate and challenging for this age group. This type of assessment item offers both students and educators a good understanding of their performance level when complete because it uses multiple performance standards within the totality of the task.

Because students are different, it is not expected that all students will create the same work in the same way. This is where the development of a portfolio is important. Instead of getting one activity to work on one day, a portfolio offers both students and educators a more developed understanding of how individual students have progressed over time and measures student growth against the individual student instead of against an ideal (Colston, 2008). With that in mind, content used for the grades 6-8 assessments should be flexible to reflect student interests, as well as the community in which they exist.

<u>High School</u> Once students reach high school, visual arts content expectations demand more of them both in their ability to demonstrate mastery of materials and the communication of intended content. In a school with a "gold standard" program, visual arts students who complete all the coursework should demonstrate competence in all strands, but may excel in one or multiple strands. Mastery of the materials depends on exposure to the various media over the course of their K-12 education and should be a considered when evaluating progress in each district (Chapman, 1978). Students in high school who are participating in the visual arts assessment should demonstrate, through the use of their portfolios, evidence of mastery that includes the planning, research, and execution to complete a variety of items. They should also demonstrate understanding and application of vocabulary, art history, and concepts through the performance events and tasks embedded into the making of art. Brainstorming, sketches, critiques, and final artwork are all a part of the standards of perform and create that are categorized as events and tasks. At this level, proficiency in responding to a work of art is shown by a student's ability to apply research and critique techniques to analyze art in context using correct terminology. Students are also able to participate in group critiques, make presentations, research the role of art and design

throughout history, and its application in modern life and potential career paths (McDonald, R.E, & Healy, S.D., 1999). The performance standard of respond may best be measured at times using constructed or selected-response items, such as writing an essay about an artist or making a presentation (both constructed-responses) or matching an artist to a work of art (selected-response).

Content appropriate for use in visual arts assessment at grades 9-12 reflects a broad scope of materials and content used to communicate visually through the creation and examination of art. Students could demonstrate a progression in learning through the use of a formative and summative portfolio that includes sketches and planning as well as "collections of finished products that give indications of abilities" (Gruber, 2008, p.44)By giving more local control to educators and students to determine content included in an exhibition or portfolio, an assessment of those components could be more reflective of whether or not a student is demonstrating mastery of aspects within the visual arts courses taught within varying school districts.

Based on the grade level expectations in the visual arts discipline, assessments and activities leading up to or involved with those assessments can reflect a gradual release of responsibility from educator to student. When students are at the end of 5th grade, they have acquired skills through watching educator demonstrations, participating in hands-on activities, and group level critiques. By the end of 8th grade, students have had more experience with working on those skills as well as incorporating more personalized content and style into a working portfolio. When reaching the capstone of assessments at grades 9-12, students should be able to put into practice the skills and understandings they have learned over the course of their visual arts education to independently solve problems with materials, methods, and content of their choosing and build a portfolio that demonstrates concentration, breadth, and quality. This gradual release of responsibility where "learning shifts from teacher-directed instruction to student processing activities" creates an assessment scenario that leaves content negotiable between educator and student, increasingly shifting all responsibility to the student over time (Levy, Ellen, 2007, http://www.sjboces.org/doc/Gifted/GradualReleaseResponsibilityJan08.pdf).

To determine eligible content for visual arts assessments in grades K-2, 3-5, 6-8 and 9-12, reference the criteria and standards for preparing and obtaining an LQ Endorsement in Visual Arts Education (http://www.michigan.gov/mde/0,4615,7-140-6530_5683_6368-24835--,00.html) through the State of Michigan. The inclusion of using traditional and contemporary art making processes in the studio, as well as the creative processes and techniques to participate in the visual arts is noted as a part of the standards for visual arts educators and could be included when designing assessments for students (2001, pg.4). Western and non-western art and artists should be explored from both traditional and contemporary perspectives. Helpful resources for finding these artists include *Scholastic Art Magazines* (http://art.scholastic.com) and the PBS resource that explores Art in the 21st Century, *Art21* (http://www.pbs.org/art21/).

In addition to considering historical and contemporary perspectives when obtaining content for visual arts assessments, a diverse representation of gender, race, and ethnicity in the artists used, as well as an array of genres for work being referenced was used. A mix of work that reflected tenants of high art, popular culture, folk art, and community-based art created using an array of media were considered when developing the assessment items. The same was true for the types of work students are asked to perform and create; exposing students to an array of artists and materials "ensures that children have the experiences needed to develop the concepts and skills that underlie visual expression" (Government of Ireland, 1999, p.18). When including a "broad and balanced" approach to content within the assessments given, students have a chance to express a more holistic understanding and application of knowledge, skills, and abilities.

4.4   Nature of Scoring Rubrics for Assessing Visual Arts – The scoring rubric is a tool important to the performance task, event, or constructed-response item, or body of work/portfolio because it is against the rubric that student work will be assessed. Without a clear guideline to the scoring tool, there would be no

pathway to decide whether or not a student has effectively met the obligations of being able to do what has been asked of them. Simply telling a student that their answer is incorrect or not very good affects achievement negatively, while providing them with the right answer has only a moderate impact. The most impactful and best forms of feedback for enhancing student achievement involve explanation and asking students to continue to work on a response until they succeed (Marzano, Pickering & Pollock, 2001).

Rubrics offer a framework to assess learning and provide descriptive feedback for students (Erickson, 2011). Designed to illustrate levels of proficiency in the areas being evaluated, rubrics must contain three features:

1) Dimensions: These are the factors used to determine the quality of the response. In a rubric chart the Dimensions are listed in a vertical column down the left side of the page. Dimensions may vary depending on the topics being assessed and grade level.
2) A scoring scale with which to rate achievement. A scale of measurement must be defined. An even number of choices is usually recommended so that ratings must lean positively or negatively rather than land in the middle. In a rubric chart, the numerical score scale is usually listed in a horizontal row across the top of a rubric cluster.
3) Descriptions of qualitative differences for each dimension. For each dimension, a description of evidence of learning must be clearly defined for each score so qualitative distinctions in student responses can be made using uniform criterion. The selected criteria for a rubric must be significant and measurable, evaluating student understanding of learning objectives. Each description should be succinct but address each element in the dimension.

The scoring rubric should be able to tell what criteria are being assessed and therefore describe what criteria are also most valued. The rubric should be shared with the student as the assignment or assessment is being introduced. Students must understand the goals they are to meet in order to achieve them. It also supports creative problem solving and self-monitoring by the student. When producing works of art, Staley uses the four C's (Composition, Creativity, Craftsmanship, and Content) outlined earlier in this document that is then represented on a four-point scale.

Table 4.4.1
Sample Scoring Rubric for MAEIA Assessment V.E406
Review Your Portfolio
Respond
Grades 9-12

Dimension	1	2	3	4
Explanation of Selection (Strongest/Weakest) Student demonstrates the ability to apply the criteria of creativity, craftsmanship, composition, and communication of content in his	Student ineffectively explained what did and did not work in his or her selections, using the criteria of creativity, craftsmanship, composition, and communication of content in his or her writing.	Student somewhat explained what did and did not work in his or her selections, using the criteria of creativity, craftsmanship, composition, and communication of content in his or her writing.	Student adequately explained what did and did not work in his or her selections, using the criteria of creativity, craftsmanship, composition, and communication of content in his or her writing.	Student effectively explained what did and did not work in his or her selections, using the criteria of creativity, craftsmanship, composition, and communication of content in his or her writing.

Dimension	1	2	3	4
or her writing.				
Explanation of Composition and Design Student demonstrates the ability to self-critique and assess what makes work successful or unsuccessful.	Student ineffectively explained what makes a successful piece of art and what does not.	Student somewhat effectively explained what makes a successful piece of art and what does not.	Student adequately explained what makes a successful piece of art and what does not.	Student effectively explained what makes a successful piece of art and what does not.
Explanation of Knowledge Gained from Creation Process Student demonstrates the ability to explain with references what they have learned as a result of creating their selected artwork.	Student ineffectively explained what they have learned as an artist during the creation process of their selected artworks without any examples.	Student somewhat effectively explained what they have learned as an artist during the creation process of their selected artworks using few examples.	Student adequately explained what they have learned as an artist during the creation process of their selected artworks using some examples.	Student effectively explained what they have learned as an artist during the creation process of their selected artworks using many examples.

The scoring rubric cannot tell how a student or person performing the assessment may interpret given guidelines or how they may use them to resolve the assessment item. It should also not provide a clear recipe to a solution; instead it should allow the creative freedom for students to perform as artists and use the rubric as a main base from which to branch off of in the directions of their choice and demonstrate the criteria being asked and assessed. The only time there is a prescribed set of answers that could be deemed as wrong are in the selected-response category of assessment items.

In *Assessing Expressive Learning,* (p. 179) Dorn, Madeja, and Sabol (2004) compiled the Art Teacher's Studio Product Evaluation Criteria List, ranked in order of use, considered for use as scoring rubric dimensions in the MAEIA project, were:

- Elements of Art
- Principles of Design
- Composition or use of space
- Creativity
- Followed Directions
- Technical skill or Craftsmanship
- Work meets assignment objectives
- Personal expression
- Completed processes correctly

- Attention to detail
- Originality
- Improvement or growth
- Representation of space or distance
- Knowledge of concepts
- Work matches its intent
- Experimentation or risk taking
- Sophistication of theme or idea
- Safe use of materials and equipment
- Appropriateness of theme
- Cognitive processes
- Visual accuracy
- Use of style
- Art historical content

Dorn, Madeja, and Sabol (2004) also compiled a set of criteria educators used for assessing student performance:

- Problem-solving ability
- Improvement or growth
- Classroom behavior
- Self-motivation or initiative
- Turning in assignments on time
- Use of previous knowledge
- Reflection or thoughtfulness (metacognition)
- Critical thinking
- Decision making
- Synthesis of ideas
- Following cleanup procedures
- Problem identification
- Evaluation of ideas
- Reasoning or use of logic
- Analytical ability
- Attendance
- Behavior in groups

Descriptive Words for Building a Rubric
The words below are listed as prompts and grouped to assist in rubric construction (Guenter, 2010).

- High Level Words: Strong, Superior, Excellent, Comprehensive, Outstanding, Mastery, Exemplary, Advanced, Distinguished
- Middle Level Words: Satisfactory, Appropriate, Basic, Adequate, Apprentice, Proficient, Good, Accomplished
- Low Level Words: Needs Work, Needs Improvement, In-Progress, Beginning, Emerging, Novice, Unacceptable

Donna Kay Beattie (1998) uses these dimensions in her Portfolio Analytic Scoring Rubric:

- Researching
  - Selection and development of themes, problems, issues, techniques and processes through study, research, or exploration

- Variety of appropriate sources

- Creating
  - Personalized and expressive approach in the areas of study
  - Conceptual importance
  - Intellectual and creative curiosity that drives study and work
  - Demonstration of knowledge and skills pertaining to visual language, structures, forms and vocabulary

- Responding
  - Responsiveness to personal, social, cultural, historical, philosophical, technological, environmental, economic, and aesthetic contexts and stimuli in the area of study
  - Demonstration of description, classification analysis, interpretations, and judgment of information and art images
  - Responsiveness to feedback
  - Depth of revision

- Resolving
  - Personalized and expressive solutions to problems or tasks in area of study
  - Completeness of collection (depth and breadth of entries)
  - Achievement of predetermined goals and objectives (student's, educator's, school's)
  - Improvement from past performances

- Communicating
  - Presentation
  - Demonstration of self-reflection and self-assessment
  - Connection to other content areas and to daily life

The language used in the rubric is critical because it must communicate the criteria of the visual arts problem to be solved and also support a student's creative solution. Unlike other disciplines, the arts are embedded with the idea that there is no one right answer for every problem (Gruber, 2008).

Chapter 5
Summary of Available Assessments

This chapter provides summary information of the number of assessments in the MAEIA assessment pool for each grade range (K-2, 3-5, 6-8, and 9-12) for each MAEIA performance standard. At grades 9-12, additional information provided on the number of performance tasks and performance events designed for students in Levels 1, 2, and/or 3.

All assessments developed by MAEIA are available at www.maeia-artsednetwork.

5.1   Overview

The types of assessment activities most appropriate for gauging the nature and extent of learning in the arts range from expansive, creative projects that unfold over time that allow for collaborative work among small groups of students, to large group assessment activities to "snapshots" of student understanding at a given moment in time. Each of these assessments provides a window into students' creative and critical thinking and allows educators to use the assessment data to improve their teaching while providing critical feedback to the learners as they work towards improving various aspects of their artistic skills.

The range of activities encompasses an appropriate balance of all three of the learning modalities in the Create, Perform, Respond model. When considering the range and balance of assessment activities we paid close attention to the teaching settings and structures that are currently most common in visual arts programs in our state.

Because of the subjective nature of art, when students are asked to complete performance tasks or events and constructed or selected-response items and reflect on their work, the emphasis should be on the "rigorous investigation and informed personal choices" of the student creating the art or the artwork being responded to by the student (Vatsky, 2008, p.14).

5.2   Number of Performance Events and Performance Tasks Available in Grades K-2, 3-5, 6-8 and 9-12

Table 5.2.1 through 5.2.4 show MAEIA visual arts assessment items by grade level, K-2, 3-5, 6-8 and 9-12 that are available for use in assessment of the visual arts.

Table 5.2.1 indicates the number of K-8 MAEIA performance events that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 5.2.1
Number of Visual Arts Performance Events
Grades K-8

Level	Create	Perform	Respond	Total
Grades K-2	3	2	3	8
Grades 3-5	2	3	2	7
Grades 6-8	3	3	1	7
TOTAL	**8**	**8**	**6**	**22**

Table 5.2.2 indicates the number of K-8 MAEIA performance tasks that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 5.2.2
Number of Visual Arts Performance Tasks
Grades –K-8

Level	Create	Perform	Respond	Total

Level	Create	Perform	Respond	Total
Grades K-2	3	3	1	7
Grades 3-5	4	3	1	8
Grades 6-8	4	4	3	11
TOTAL	**11**	**10**	**5**	**26**

Table 5.2.3 indicates the number of MAEIA performance events for grades 9-12 that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 5.2.3
Number of Grades 9-12 Visual Arts Performance Events
Levels 1-3

Performance Standard	Level 1	Level 2	Level 3	Total
Create	2	3	2	7
Perform	3	2	2	7
Respond	3	2	2	7
TOTAL	**8**	**7**	**6**	**21**

Table 5.2.4 indicates the number of MAEIA performance tasks for grades 9-12 that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 5.2.4
Number of Grades 9-12 Visual Arts Performance Tasks
Levels 1-3

Performance Standard	Level 1	Level 2	Level 3	Total
Create	3	1	2	6
Perform	3	3	2	8
Respond	3	4	4	11
TOTAL	**9**	**8**	**8**	**25**

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