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In art education, effective assessment methods are crucial for enhancing student creativity and tracking progress. You'll find various approaches, including formative assessments that offer continuous feedback, and summative assessments that evaluate overall achievement. Authentic assessments let students demonstrate their skills through real-world tasks, while portfolio reviews showcase artistic growth. Using dynamic and ipsative assessments helps address diverse learning needs. Incorporating constructive feedback fosters accountability and deeper understanding of personal artistic processes. Engaging with these varied assessment methods can massively impact student learning, and there's plenty more to uncover on this topic. Key Takeaways Assessment in art education includes diagnostic, formative, summative, authentic, dynamic, and ipsative methods to track and evaluate student progress effectively. Formative assessments provide ongoing feedback and engage students in their creative processes through peer critiques and continuous insights. Summative assessments evaluate overall student achievement, highlighting final skills and mastery of techniques. Portfolios showcase artistic growth, allowing students to reflect on their progress and development over time. Constructive feedback mechanisms, such as peer critiques and one-on-one conferences, foster accountability and enhance artistic understanding. Introduction Assessment methods in art education play a vital role in shaping students' creative journeys. By utilizing various assessment strategies, you can facilitate both formative assessments and summative assessments, ensuring a comprehensive evaluation of student learning. Authentic assessments are particularly beneficial, as they mimic real-world tasks, promoting creativity and problem-solving skills rather than mere memorization. Additionally, adopting an iterative process, as seen in similar principles between business and software development, can enhance the effectiveness of these assessment strategies. Portfolio assessments stand out in art education, allowing you to showcase your artistic growth over time. Through these portfolios, you can self-reflect and demonstrate mastery of skills, illustrating your progression as an artist. Additionally, feedback is crucial at every stage of the assessment process. Receiving constructive feedback—from peer critiques to written notes—encourages accountability and fosters continuous improvement in your learning journey. Employing diverse assessment methods, such as dynamic, synoptic, and ipsative assessments, gives you a holistic view of your growth. These approaches emphasize connections between subjects and personal progress, ultimately supporting your artistic development. Key Concepts and Definitions In the realm of art education, understanding key concepts and definitions is essential for effectively evaluating student growth and creativity. Assessment refers to the ongoing process of measuring student progress, while evaluation determines mastery. You'll encounter three main types of assessments: diagnostic, formative, and summative. Formative assessment is particularly important, as it provides continuous feedback during the learning process and is linked to higher engagement and motivation in learning environments. Authentic assessment focuses on real-world tasks, allowing students to demonstrate their abilities to apply knowledge creatively, moving away from standardized testing. Dynamic assessments are beneficial for diverse learners, measuring both skills and learning potential, while ipsative assessments track individual growth over time. To support creativity and emphasize personal development, effective assessment strategies in art education include portfolios, critiques, and self-assessments. Portfolios allow students to compile their work, reflecting their artistic journey and growth. Critiques provide constructive feedback, fostering a collaborative environment where creativity can flourish. By incorporating these concepts into your teaching, you can create a well-rounded approach to assessment that values the artistic process as much as the final product. This balance encourages students to explore their creativity and realize their potential. Assessment Framework Essentials Creating an effective assessment framework in art education requires a strategic blend of formative and summative assessments that monitor student progress while evaluating final mastery. This combination ensures a holistic understanding of student learning. Formative assessments provide ongoing insights into your students' development, while summative assessments offer a final evaluation of their skills. Incorporating risk management strategies such as self-reflection can also enhance students' ability to evaluate their own artistic processes and outcomes. Incorporating authentic assessments is crucial, as they reflect real-world tasks and encourage creative problem-solving. These assessments help students connect their art experiences with multiple content areas, fostering deeper comprehension. Additionally, consider dynamic, synoptic, and ipsative assessments to further enhance your framework. These methods focus on interactive learning, subject connections, and tracking individual progress over time. Aligning your assessment methods with clear learning outcomes is essential. This alignment helps you maintain fidelity to educational standards and provides transparent expectations for your students. Moreover, integrating student feedback into your assessment framework not only enhances the evaluation process but also fosters a growth mindset. By encouraging students to take ownership of their learning journey, you empower them to embrace challenges and celebrate their progress. Student Portfolio Reviews Student portfolio reviews frequently provide a powerful insight into your artistic growth and development over time. These reviews serve as a comprehensive assessment tool, showcasing your journey through a curated collection of your work. By following clear guidelines for portfolio submissions, you can enhance the effectiveness of your reviews, which not only aid in evaluation but also encourage self-reflection. Your portfolio allows you to demonstrate various aspects of your artistic practice, including risk-taking, media exploration, and technique development. By comparing your initial and final artworks, you can effectively illustrate your progress and mastery of skills. This comparison makes it easier to identify areas for improvement and set new goals. End-of-year portfolio assessments highlight your individual achievements and foster opportunities for critical evaluation of your own artistic practices. Engaging with this process helps you recognize your growth, understand your strengths, and address challenges. Ultimately, student portfolio reviews are invaluable in guiding your artistic journey, allowing you to celebrate your progress while pushing the boundaries of your creativity. Embrace the insights gained from these reviews as you continue to evolve as an artist. Tips and Best Practices Effective assessment in art education relies on a mix of methods to truly capture your growth and creativity. To achieve this, utilize diverse assessment methods like checklists, rubrics, and portfolios, which effectively reflect your artistic journey. Implement formative assessments, such as peer feedback and ongoing critiques, to guide your creative development throughout projects. This approach shifts the focus from solely summative evaluations, promoting a deeper understanding of your art. Encourage self-assessment and peer assessment strategies to foster ownership of your learning. This will help you internalize evaluation criteria, enhancing your critical thinking skills. Align your assessments with specific learning outcomes and essential questions to ensure they accurately reflect your understanding and application of artistic concepts. Creating a supportive environment is crucial; incorporate constructive feedback practices that allow you to take risks and explore new ideas without fearing harsh criticism. When students feel safe to share and experiment, it leads to greater student growth and creativity. By adopting these tips and best practices, you'll not only improve your assessment experience but also deepen your artistic skills and confidence. Feedback From Art Educators In art education, feedback serves as a powerful catalyst for growth, highlighting the need for constructive and ongoing responses rather than just final grades. Effective feedback strategies encompass various levels of input, such as daily nudges, peer critiques, written notes, and one-on-one conferences. These methods encourage active student engagement and significantly contribute to student growth and artistic development. Art educators emphasize accountability in utilizing feedback. By prompting students to reflect on how critiques informed their ideas and improved their skills, you cultivate a deeper understanding of your artistic processes. Peer feedback becomes vital in refining assessment approaches, fostering a collaborative environment where you can communicate effectively about your work. Regular discussions about feedback's impact on your pieces enhance overall learning in the art classroom. You'll find that constructive feedback not only informs your practice but also builds a supportive community. This approach allows you to embrace the iterative nature of art, where each critique is an opportunity for growth. Feedback plays a pivotal role in shaping your understanding of art, yet the evaluation process itself is often colored by subjectivity. This subjectivity arises from personal interpretations of creativity, technique, and expression, making it tough to establish universal grading criteria in art education. While using rubrics can help mitigate this subjectivity by providing clear standards for assessment, they may not fully capture the nuanced nature of your artistic work. Student portfolios are invaluable in evaluating your artistic growth, allowing educators to gain a holistic view of your development over time, rather than relying solely on final products. Peer critiques also introduce varied perspectives in artistic evaluation; these discussions can highlight different interpretations and creative approaches, enriching your experience and understanding. Ongoing feedback throughout the creative process is essential. It not only helps you grasp the subjective nature of evaluation but also encourages you to reflect on your artistic choices and growth. Embracing these assessment methods allows you to navigate the complexities of artistic evaluation, ultimately enhancing your skills and fostering a deeper connection to your art. Additional Resources Accessing additional resources can significantly enhance your understanding of art education and assessment. The Arty Teacher, created by Sarah Crowther, offers high-quality materials that focus on effective assessment methods and teaching strategies in art education. With a premium subscription, you'll gain access to exclusive resources, including monthly offerings of 10 premium and 3 free materials aimed at improving your art instruction and assessment practices. Utilizing tools like the Venn Diagram Maker helps you organize and visualize concepts, making it easier to implement both formative and summative assessments in your classroom. Additionally, resources for baseline testing and art exams are invaluable for gauging your students' initial skill levels and understanding. Engaging in continuous professional development is crucial for your growth as an educator. Subscribing to newsletters and participating in community engagement initiatives fosters collaboration, allowing you to share and learn best practices for assessing student achievement. Frequently Asked Questions What Are the Different Types of Assessments in Art Education? You'll find various assessments in art education, like diagnostic assessments that gauge prior knowledge, formative assessments offering ongoing feedback, and summative assessments that evaluate final understanding. Each type serves a unique purpose in learning. How Do You Assess Students in the Arts? You assess students in the arts by observing their creative process, providing feedback, encouraging reflection, and facilitating peer critiques. You'll also evaluate their final projects to understand their growth and artistic development over time. What Is Assessment for Learning in Art? Assessment for learning in art helps you grow by providing ongoing feedback and opportunities for reflection. You engage in critiques and discussions, gaining insights into your strengths and areas for improvement, fostering your creative development. How Can You Assess the Different Forms of Art? You can assess different forms of art by using portfolios to track progress, engaging in peer critiques for feedback, and hosting exhibitions to showcase skills. Tailoring rubrics will help clarify expectations and guide your artistic journey. Conclusion In conclusion, effectively assessing art education involves a mix of subjective and objective methods. By utilizing student portfolio reviews, fostering open communication, and incorporating feedback from fellow educators, you can create a supportive environment that encourages growth and creativity. Remember, assessment isn't just about grades; it's about understanding students' artistic journeys. Embrace these strategies, and you'll help your students thrive and express themselves more fully in their art. Keep exploring and refining your approach! Revealing What Counts. In a formative assessment process, students know what good means before they begin. At the start of a lesson, whether brief or extended, teachers give students the criteria by which they'll be assessed, and then help them plan to achieve their learning goals. To facilitate this process, teachers produce tools, such as checklists and rubrics, that clearly define and describe the criteria. In some cases, students even participate in the creation of these tools. As they create and share their work, students refer to the tools for guidance in making artistic choices. Feedback. Because criteria are transparent in a formative assessment process, feedback is not a surprise to students. In addition, because students can revise their work, feedback offers helpful information to improve work, rather than a grade at the conclusion of work completed. Feedback can come from students themselves as self- or peer assessment, as well as from the teacher. It can be given to individuals, small groups, or whole ensemble structures. Many classrooms already practice feedback. Formative assessment helps to structure this practice by focusing it on clear criteria, using protocols that ensure it is constructive, and actively engaging students in it, thereby enhancing its usefulness to both students and teachers. Revision. Formative assessment makes revision part and parcel of its process. Students reflect on their own work as well as take feedback from their classmates, teachers, and decide whether and how to respond to it, and revise their work to reflect their choices, always with the criteria in mind. In a formative assessment approach, achievement is a gradual process of reiteration, and students are in control of their choices. Value Added Learning Happens Faster. Studies have shown that formative assessment accelerates learning. The action research conducted and documented by educators involved in Arts Assessment for Learning corroborates this: Many teachers have noted that the time spent setting up and acclimating their students to a formative assessment process was more than made up by the speed at which their students achieved standards and benchmarks. In the classroom, feedback is a shared responsibility. Students receive feedback from peers and are less dependent on teacher feedback alone. This climate of constructive critique fosters studio habits of working like an artist—a process that student artists find motivational. Students Grow Artistically. Formative assessment focused our students on their works and work processes and, as a result, they took far more ownership of both than they did in the past. For example, a third-grade English language learner in Queens, during a peer review of her drawing, disagreed with a recommendation to make the branches of her tree look ”thicker.” Searching for the right word, she said, “But I want my tree to be delicate.” She’d taken ownership of her work, articulated her decision, and stuck to it. This happens frequently in classrooms that practice formative assessment. Students build confidence in their artistic voices by working and thinking like artists. They know the criteria they need to reach, they take feedback on how to lead their work in that direction, but ultimately, the choices are theirs Teachers Grow Too. Formative assessment also provides information for teachers that helps them become more effective. For example, a music teacher in Brooklyn used a formative assessment tool called an exit ticket with her second-grade recorder students. At the end of each lesson, students indicated their strengths and areas for improvement on individual tickets, and deposited them in a pocket chart with clearly marked criteria. The teacher was able to use these self-assessments to reorganize small groups and partnerships, and to plan subsequent lessons to address student needs. In addition, because students in a formative assessment process know what they need to achieve, how to assess their progress, and how to give and take constructive criticism, their teachers spend less time managing behaviors or issuing direct instruction, and more time listening to students, engaging in exchanges, and discovering new faculties for efficient management and leadership from within a community of learners. In art education, effective assessment methods are crucial for enhancing student creativity and tracking progress. You'll find various approaches, including formative assessments that offer continuous feedback, and summative assessments that evaluate overall achievement. Authentic assessments let students demonstrate their skills through real-world tasks, while portfolio reviews showcase artistic growth. Using dynamic and ipsative assessments helps address diverse learning needs. Incorporating constructive feedback fosters accountability and deeper understanding of personal artistic processes. Engaging with these varied assessment methods can massively impact student learning, and there's plenty more to uncover on this topic. Key Takeaways Assessment in art education includes diagnostic, formative, summative, authentic, dynamic, and ipsative methods to track and evaluate student progress effectively. Formative assessments provide ongoing feedback and engage students in their creative processes through peer critiques and continuous insights. 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Portfolio assessments stand out in art education, allowing you to showcase your artistic growth over time. Through these portfolios, you can self-reflect and demonstrate mastery of skills, illustrating your progression as an artist. Additionally, feedback is crucial at every stage of the assessment process. Receiving constructive feedback—from peer critiques to written notes—encourages accountability and fosters continuous improvement in your learning journey. Employing diverse assessment methods, such as dynamic, synoptic, and ipsative assessments, gives you a holistic view of your growth. These approaches emphasize connections between subjects and personal progress, ultimately supporting your artistic development. Key Concepts and Definitions In the realm of art education, understanding key concepts and definitions is essential for effectively evaluating student growth and creativity. 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Incorporating authentic assessments is crucial, as they reflect real-world tasks and encourage creative problem-solving. These assessments help students connect their art experiences with multiple content areas, fostering deeper comprehension. Additionally, consider dynamic, synoptic, and ipsative assessments to further enhance your framework. These methods focus on interactive learning, subject connections, and tracking individual progress over time. Aligning your assessment methods with clear learning outcomes is essential. This alignment helps you maintain fidelity to educational standards and provides transparent expectations for your students. Moreover, integrating student feedback into your assessment framework not only enhances the evaluation process but also fosters a growth mindset. By encouraging students to take ownership of their learning journey, you empower them to embrace challenges and celebrate their progress. Student Portfolio Reviews Student portfolio reviews frequently provide a powerful insight into your artistic growth and development over time. These reviews serve as a comprehensive assessment tool, showcasing your journey through a curated collection of your work. By following clear guidelines for portfolio submissions, you can enhance the effectiveness of your reviews, which not only aid in evaluation but also encourage self-reflection. Your portfolio allows you to demonstrate various aspects of your artistic practice, including risk-taking, media exploration, and technique development. By comparing your initial and final artworks, you can effectively illustrate your progress and mastery of skills. This comparison makes it easier to identify areas for improvement and set new goals. End-of-year portfolio assessments highlight your individual achievements and foster opportunities for critical evaluation of your own artistic practices. 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Effective feedback strategies encompass various levels of input, such as daily nudges, peer critiques, written notes, and one-on-one conferences. These methods encourage active student engagement and significantly contribute to student growth and artistic development. Art educators emphasize accountability in utilizing feedback. By prompting students to reflect on how critiques informed their ideas and improved their skills, you cultivate a deeper understanding of your artistic processes. Peer feedback becomes vital in refining assessment approaches, fostering a collaborative environment where you can communicate effectively about your work. Regular discussions about feedback's impact on your pieces enhance overall learning in the art classroom. You'll find that constructive feedback not only informs your practice but also builds a supportive community. This approach allows you to embrace the iterative nature of art, where each critique is an opportunity for growth. Feedback plays a pivotal role in shaping your understanding of art, yet the evaluation process itself is often colored by subjectivity. This subjectivity arises from personal interpretations of creativity, technique, and expression, making it tough to establish universal grading criteria in art education. While using rubrics can help mitigate this subjectivity by providing clear standards for assessment, they may not fully capture the nuanced nature of your artistic work. Student portfolios are invaluable in evaluating your artistic growth, allowing educators to gain a holistic view of your development over time, rather than relying solely on final products. Peer critiques also introduce varied perspectives in artistic evaluation; these discussions can highlight different interpretations and creative approaches, enriching your experience and understanding. Ongoing feedback throughout the creative process is essential. 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You'll also evaluate their final projects to understand their growth and artistic development over time. What Is Assessment for Learning in Art? Assessment for learning in art helps you grow by providing ongoing feedback and opportunities for reflection. You engage in critiques and discussions, gaining insights into your strengths and areas for improvement, fostering your creative development. How Can You Assess the Different Forms of Art? You can assess different forms of art by using portfolios to track progress, engaging in peer critiques for feedback, and hosting exhibitions to showcase skills. Tailoring rubrics will help clarify expectations and guide your artistic journey. Conclusion In conclusion, effectively assessing art education involves a mix of subjective and objective methods. By utilizing student portfolio reviews, fostering open communication, and incorporating feedback from fellow educators, you can create a supportive environment that encourages growth and creativity. Remember, assessment isn't just about grades; it's about understanding students' artistic journeys. Embrace these strategies, and you'll help your students thrive and express themselves more fully in their art. Keep exploring and refining your approach! Educators use assessment as evidence of students learning. In the arts, assessment is often an articulation of the “qualities of quality” (Seidel, Tishman, Winner, Hetland & Palmer, 2009). A teaching artist helps classroom teachers recognize excellence in the arts through aesthetic criteria. The purpose of formative assessment is assessment for learning, in other words, classroom teachers find out how their students are doing with the targeted knowledge, skills, and dispositions (see Learning Targets) in order to provide immediate feedback, coaching, and correction (see Facilitation). Formative assessment need not be scored or graded. Rather, the focus is on practicing the new skill or applying the new knowledge (Stiggins, Arter, Chappuis & Chappuis, 2009). In the arts, formative learning activities might include games, risks, trials, errors, and revisions. In the performing arts, the most common form of formative assessment is rehearsal; performers work through a piece of music, a dramatic scene or a dance, in order to discover what still needs to be done to increase the quality of artistic expression. Formative assessment is part and parcel of instruction – one cannot occur without the other. The purpose of summative assessment is assessment of learning. At the culmination of an arts integrated unit, students often share a final composition that incorporates a range of new knowledge, skills, and dispositions developed over time. Students might frame and hang their paintings in a classroom gallery, or the classroom might transform into a stage as small groups perform dance compositions for an audience of their peers. These final products and performances can be assessed to determine how well students met the target learning goals of the instruction, or how well students have met the standards (Taylor, 2009). In the arts, we also celebrate these accomplishments through performance or exhibition. Peer-assessment and self-assessment are also useful as teaching and learning tools. When peers assess, they have an opportunity to apply the language of the arts by giving feedback to others. Social constructivist theory (Vygotsky, 1978) supports peer-assessment as students observe and apply skills they learn from each other. In self-assessment, individuals or groups must reflect on their own work to identify strengths and areas that need improvement. In both peer-assessment and self-assessment, the educator provides the language and structure, but allows students to develop their own ideas about how to strive for quality. (Visit Checklist page) ✓ How will you introduce and guide participants to understand student achievement in and through the art form?✓ What will classroom teachers do to practice assessing student artwork?✓ What will classroom teachers do to practice designing assessment tools? Understanding how to and what to assess in the arts is often a concern for classroom teachers. They may be well versed on how to assess student learning in math, reading, and writing, especially when there is a tangible product with criteria that can be easily measured. In the arts, however, some classroom teachers struggle to collect meaningful evidence and find artistic, creative, or aesthetic expression quite difficult to measure (Chase & Ferguson, 2014). Classroom teachers are often tempted to acknowledge and reward students for following directions, or for participating during arts integrated lessons, but assessments such as these do not inform the quality of the student artwork or depth of understanding. What’s more, classroom teachers are often learning the language of the arts themselves (See Arts Content), so it can be a challenge for them to use that language to give feedback to students in the moment. I found the activity of looking at student work in groups with a rubric helpful and insightful. I thought it was really useful because I have no experience in how to assess and grade student work using the strategies presented in this workshop. I am glad we had time to do this and discuss it with our colleagues who teach similar grade levels. I think these strategies would support student achievement by allowing students the opportunity to use their imaginations to ponder bigger questions about the order of nature and the universe. - Classroom Teacher Looking at student work is a powerful way for classroom teachers to begin assessment (See Experience). For example, with a set of drawings from second grade students, classroom teachers might start by simply describing the qualities of each, move on to ranking the qualities, and then finally discuss feedback or additional instruction each student might need to continue growth. Classroom teachers might look at video of students engaged in the drama strategy Snapshot and focus on one individual student to look at specific criteria: use of space, emotional expression, and full body freeze. The teaching artist could also provide classroom teachers with a rubric for the specific arts strategy they learned during a professional development experience, and ask them to return to their classrooms to practice applying that rubric to student performances. Looking at student work helps to establish classroom teachers’ expectations for what students can really do in an art form, but also helps them apply the elements of art as they begin to coach students for excellence. Click on an arts discipline to view example. Empty section. Edit page to add content here.Empty section. Edit page to add content here.Empty section. Edit page to add content here.Empty section. Edit page to add content here. Simulations that require in-the-moment feedback are another way to support classroom teachers’ assessment skills during the PD experience (see Facilitation). For example, a classroom teacher might provide a creative movement prompt and describe what her learners are doing with the element of “body” as they move through space: “I see arms that are stretching.” The classroom teacher then provides a “freeze” cue, and prompts a specific revision: “I’d like to see a larger variety of body parts and shapes. Try adding shoulders and elbows.” The classroom teacher might then briefly model the creative use of shoulders and elbows before prompting her students to move again. These formative assessments can be more difficult than classroom teachers imagine, especially when they require quick determination of what is missing and what needs to be added. Simulated verbal coaching such as this supports classroom teachers as they develop both facilitation and assessment skills. Written reflection and discussion are also valuable for assessing students’ understanding (See Reflection). Sometimes classroom teachers want to know what their students enjoyed about their learning experiences (“Did you have fun?”) but open-ended questions that provoke explanation are more apt to provide information for assessment. A teaching artist might support classroom teachers by providing them a list of art-specific questions related to the learning targets of the professional development experience. For example: How did you use your body to demonstrate the conflict of the story? What is one new technique you used with your pastels, and how did that help you create the texture you wanted? Which of the B.E.S.T. elements do you use with the most variety, and which one do you want to use with more variety? Explain how your rhythm reflects your character. Capturing evidence of student learning can be challenging, especially in the performing arts, and the teaching artist can support classroom teachers by providing them with ways to that might be most appropriate for the art form. For example, classroom teachers can record short audio clips with a smart phone or tablet to be played back for students who are learning rhythm patterns. For students making tableaux, a classroom teacher might take photographs of the students’ images, print them out, and ask students to write a description or explanation in a caption. Technology can be a useful tool for assessment, and providing classroom teachers with examples, or opportunities to use the technology can help them build comfort about using it in their own classrooms. Multiple forms of assessment support multiple learning targets. In arts integration, classroom teachers often want to capture evidence of student learning in both the art form and in other content area(s). This can be challenging to accomplish with a single assessment task, so the teaching artist might encourage combining multiple forms of assessment through a “Say-Do-Write” framework (see Resources). Classroom teachers can learn what students are thinking from instructional conversations, collecting evidence of what their students say. When classroom teachers examine a performance assessment through which students apply what they have learned, teachers come to see what their students can do. Finally, evidence that students write may get to the core of new understandings they are constructing. Combined, these three types of evidence support assessment of multiple learning targets. A teaching artist can provide this structure, along with examples of each type, to support authentic assessment by the classroom teachers. Download a hard copy of this page AssessmentIn education, the term assessment refers to the wide variety of methods or tools that educators use to evaluate, measure, and document the academic readiness, learning progress, skill... in artArt refers to a diverse range of human intellectual and expressive activities and the outcomes of those activities. Within this context art is further defined..., craftCraft can be designed as intelligent making. It is technically, materially and culturally informed. Craft is the designing and hand making of individual objects and..., and designDesign shapes ideas to become practical solutions and propositions for customers and users. Design is all around us, everything man made has been designed. The... enables teachers and their pupils to consider, record, and enhance all aspects of pupils’ learning and achievement. Teachers do this by considering, not only what pupils make, but also how they make it. They assess the skillsTechniques and attributes acquired through learning, engagement and practice students acquire, their critical and contextual thinking and the creative behavioursCreative behaviour has been viewed as the creative act, or a set of acts, which is made explicit through behaviour. Creative behaviour is not submissive;... they develop. Assessment takes into account what students know and learn about the toolsA physical item used to achieve a goal. A fashion designer might use a needle and tailors dummy, a jeweller might use a clamp and... and materialsThe resources that artists, craftspeople and designers use to create work, to include thread, plastic, stone, wood, clay, paint and paper they use. This includes a consideration of how students connect their practical knowledgePractical knowledge may be defined tentatively as the form of knowledge involved in exercising a skill. It is the 'knowing how'. with their understanding of art, craft, and design and the broader cultural and social context of their work. Teachers assess progressIn education, progress refers to a student's grasp of essential knowledge and educational skills. In the past, a student was considered to be progressing if they... in art, craft and design using a range of evidence. They consider the quality of the products pupils make and the skills they exhibit as they use tools, materials and processes. To assess their knowledgeFacts, information, and skills acquired through experience or education; the theoretical or practical understanding of a subject., teachers listen to pupils talking about art, craft and design, read what they write and evaluate evidence of creatively applied knowledge in the sketchbooks. The evidence for assessment occurs in different forms and at different times throughout a unit of work, so assessment too is spread out over time. It is unnecessary to assess everything (formative assessment) simultaneously, or to leave it all until the end of the unit (summative assessment). Instead, these assessments are used over time to build a broader profile of achievement across all progress objectives. Effective assessment systemsA set of interacting or interdependent components forming an integrated whole ensure that there are two principle approaches, assessment for learningAssessment for learning (AFL) is an approach to teaching and learning that creates feedback which is then used to improve students' performance. Students become more involved... (formative) and assessment of learning (summative). Assessment for learning is typically short-term, given as verbal feedback to each pupil/student in the classroom or written as notes inserted into relevant sketchbooks pages, to identify where improvement is needed and to address specified success criteriaThe standards/levels by which to judge whether an objective/goal/ target/outcome has been achieved/successful. Success criteria are linked to intended outcomes and targets e.g. action plans,.... Some assessment for learning strategies include peer and self review and negotiated short-term targets for improvement. Assessment of learning is typically recorded as a statement, mark or grade as part of recording and reporting procedures, to provide clear assessment information for all who need it (teachers, subject leadersA teacher with the title of subject leader is given the task of improving the teaching and learning provisioning of a specific subject taught within... and senior leaders) and in a formForm refers to three dimensional objects. While shapes have two dimensions (height and width), forms have three dimensions (height, width and depth). The overall unity... that is relevant and useful. Recipients of assessment information will include pupils/students and their parents/carers, internal school records. These might include examination results which also inform external records. Progression in art, craft and design happens over time (project, term, year and key stageA key stage is a stage of the state education system in England, Northern Ireland and the British Overseas Territory of Gibraltar setting the educational...) as pupils/students self-assess and their teachers assess their pupils’/students’ increasing confidence, creativeBeing creative or 'creativity' relates to or involves the use of the imagination or original ideas to create something., critical, contextual and technical development. Progress should demonstrate evidence of improvement towards greater control and mastery (quality evident) in developing and using skills, informed by deepening knowledge and understanding. Progression is supported and recorded by ensuring that assessment criteria (such as success criteria for a lesson or project) are clear and progress is recorded for each progress objectivenot influenced by personal feelings or opinions in considering and representing facts. creating a broad profile of achievement. Content Overview High quality Assessment for Learning is implicit in better practice, whereas Assessment of Learning may be part of better practice, but more of a requirement of school assessment systems. Although some suggest evaluating items of art and design is a subjectiveBased on or influenced by personal feelings, tastes, or opinions. matter thus makingThe process of making or producing something. The making of meaning is a decisively integral component of art-making. Meaning-making in relation to the creation of... assessment impossible, what is clear is that teaching is objective driven and teachers aim to help their pupils achieve success in meeting specific criteria. This means that assessment and progress is about determining how well learnersA learner is an individual who is willing to learn and understand new things. Learning is a process of understanding and acquiring knowledge of new... meet the objective/s set. The assessment, recording and reporting of that achievement is a requirement schools make of teachers and is a pupil entitlement. Promoting progress is therefore concerned with providing learners with the right feedback and at the right moment to best support their creative/artistic growth and improvement. This kind of formative feedbackFormative assessment - also known as formative assessment, formative evaluation, formative feedback, assessment for learning, or diagnostic testing - is a range of formal and... is about determining the gap between where learners are and where they need to be in the context of knowledge, skills, behaviours and their ability to apply this and progress towards, meet or exceed the defined expectation. Thus closing the gap or achieving mastery in this specific context. Clarification of standards: Art and design educators are required to assess against the notion of a ‘national standard’ which we define as an expectation of a typical age related standard, i.e. the quality of work that children of the same age should typically be able to achieve. In truth, this is defined by consensus amongst art educators through internal moderationInternal moderation is the process by which a centre regularly samples and evaluates its assessment practices and decisions, and acts on the findings to ensure consistency..., but also partly using GCSE and examination standards at age 16 and calculated back-down through Year groups from that point. Primary colleagues will rely on experience of what children typically produce, to determine middle, upper and lower bands of expectation. As non-specialists, it is very helpful to have assembled a portfolio of exemplars, selected over time and annotated to illustrate and define the range of standards. Evidence of standards can be found in the assessment of processA series of actions, changes or operations performed in the making or creating of a product or outcomes. The procedures that one goes through in... and outcome. Process evidence typically includes: designing, investigations and experimentation, a sketchbookA vehicle for exploring and containing visual or written prompts ideas and sketches, a means of information gathering, traditionally in a specific book with blank..., preparatory studies, modellingRepresenting something in 3 dimensions or prototypes. The outcome is the product of a project e.g. paintingPainting is the practice of applying paint or other media to a surface, usually with a brush. An art object made using paint (noun)., prints, sculptureSculpture is three-dimensional art made by one of four basic processes: carving, modelling, casting, constructing. The term installation art is used to describe large-scale, mixed-media..., illustrationA discipline that seeks to explain a place, idea, product or object, or help to tell a story through figurative imagery, photographs, animated film, textile piece etc. Any national or regional ‘standard’ should relate to a portfolio of exemplars in the school or available online. Schools can choose to keep their own portfolio of standards, augmented with examination board guidance. In England, Ofsted inspectors reference a ‘national standard’ without visual exemplars. Inspectors, schools and teachers are expected to have an understanding of the expected standard for each year group and in the context of any medium, process or technique. Assessment of 'examination' work (externally set assigments) and feedback to students must comply with the relevant Examination Board’s guidance and should also take account of JCQ guidance for Non-Examination Assessments. Types of Assessment Types of Assessment: Diagnostic Assessment Formative Assessment Ipsative Assessment Summative Assessment Assessment can be used to: Diagnostic assessment is important for learning in art and design. Formative and summative assessments are both necessary to monitor progress, to identify help for learners, and to inform further teaching and learning. Self-assessment (ipsative) is particularly relevant in the disciplineA specific way, a set of procedures and techniques for a specific activity e.g. the discipline of drawing embraces perspective, figure and conceptual ways of... of art and design where work can take many iterations before reaching the outcome or solution. It enables learners to review, modify and improve their work independently. Peer assessment is a useful technique for learners to learn from one another; for learners to articulate their ideas verbally to others, and for learners to gain additional perspective through listening to their peers’ thoughts about their work. Links References See the Big Landscape 'How' Block titled Student Experience (teacher plan, prepare and deliver) here See NSEAD’s Assessment and Progression here See NSEAD Developing objective-led lessons here See NSEAD Assessment statements KS1-4 here See NSEAD Effective Assessment here An example of Peer Assessment here See Baseline Thinking in Art and Design here Shravan Kumar Pendyala How do we assess art? This is a common and difficult situation for every person concerned about art education, whether they are educationists, curriculum designers, or practicing teachers. The art teacher is a ‘constant’ between the art work and the student in an art class where he/she has full autonomy and is accountable for his/her actions and assessment of students. The assessments carry messages for what count as ‘good’ or ‘desirable’ outcome, an evidence of progression, a certain acknowledgment of quality of skill and competency in comprehending art concepts. Hence, the marks, grades, or annotations on artworks of students play a deep, standing effect in the context of classroom learning. To understand and make sense of such dynamics, I had, as part of my M.Phil. Research, studied teacher practices of visual arts and design in middle schools in Hyderabad. Some of the interesting ideas concerning assessment that emerged in teachers’ discourses have been discussed here. An observation around practice To share and mention the crux of assessing, I had an experience with a pupil of class two. It was a regular art class scheduled in the afternoon. All of them were excited, though I saw a few enthusiasts and a few pupils lost in their own world. At the start of the class, the art teacher made a small drawing on the white board with a marker. The drawing was a representation of ‘BUS’ form, juxtaposed with English lettering within the form. The children were instructed to copy the same on to their drawing books or sheets; and later colour according to their choice, within the outlines. As a usual practice, everyone drew half an inch border on the paper, a few pupils used rulers while others didn’t. One enthusiastic student, who was in a hurry to act according to instructions took the pencil and finished the drawing in three to four minutes free-hand, and was in front of the art teacher with his drawing. The teacher asked, “What is this? – Wrong – see properly on the board – give here (teacher took the book)”. The student silently bowed down, disappointed, and looked at the researcher while handing over his book to the teacher. The teacher took the student’s drawing and drew a new one beside it and put his signature; the teacher said, “Ok, Now