MEASURING GROWTH
IN
AN ARTS PROGRAM

MASTER'S PROJECT

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Master of Science in Art Education

by

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DEDICATION

I would like to dedicate this project to my family, Ken, Tom and Julie. In their own ways they have earned this degree as much as I. Thanks for sharing me with my studies.
ACKNOWLEDGEMENTS

I would like to express my appreciation to Dr. Mary Zahner who sparked my curiosity on the issue of assessment. To Mr. Norv Deeter, I extend my gratitude, for teaching me to believe in myself, and encouraging me to grow. And to some very special friends who were always ready to listen and support me and who reminded me, when the task seemed too great, to call upon Him to lead the way.
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CHAPTER I

INTRODUCTION

In May 1988, the National Endowment for the Arts released a major report to Congress entitled TOWARD CIVILIZATION. This was the result of a mandate by Congress in 1985 calling for a study of the "state of arts education and humanities education" (NAEA News, 1988). This document is only the second such report in United States history following the first issued in 1884.

Toward Civilization stresses the importance of bringing an understanding of different cultures and civilizations to our children so that as adults they can contribute to it. Writing in FIRST LESSONS, former Secretary of Education, William Bennett states, "... the arts are an essential element of education just like reading, writing and arithmetic. Music, dance, painting and theater are keys that unlock profound human understanding and accomplishment" (Bennett '87-'88).

Not only do the arts convey in part what it is like to be human; the arts also give coherence, depth, and resonance to other academic subjects. One
of the primary tasks of our schools should be to train our young people to know, love, and respond to the products of the human spirit in music, dance, drama, and the visual arts. Surely it must be possible for them to emerge from their schooling with their eyes, ears, heads, and hearts attuned to what is lastingly beautiful in their cultural heritage .... they cannot understand the present if they have no understanding of the past.

A section from this document of particular interest concerns the implementation of a standardized testing program in the visual arts area on both local and statewide levels (Toward Civilization, 1988). It is the opinion of Warren Bennett Newman, administrator of the Arts in Education program for the National Endowment for the Arts, that if a subject is not tested in the curriculum, it is not considered of value. "Standardized testing is a political necessity and an educational opportunity" (Newman 1990). But a standardized testing procedure will only give a small slice of a much greater picture of our students. The role of assessment need not be strictly one that determines a final grade for a student or the success or failure of a course. A
complete assessment program that utilizes multiple means of assessment can complete a cycle of communication between the teacher and student that benefits both.

At the present time, in most states, there is no such testing procedure in place to measure the achievements of our art students.

Howard Gardner, a research psychologist currently working at Harvard Graduate School of Education, agrees that assessment is important but standardized testing is not the answer. He defines testing as decontextualized instruments—measures devised elsewhere—which are brought in at prescribed times. Usually students answer with paper and pencil, then responses are sent away, and a score comes back to tell them how good or bad they are (Gardner 1990). How much does the scoring computer see when determining if our students are achieving or not. It is an obvious fact that many things of value cannot be measured in numbers. Does this fact diminish their importance? The lack of quantitative attributes places them in the realm of the subjective. Because art is an area that touches on values and personal development, it is not easily measurable but not any less significant.
PROBLEM STATEMENT

The need, therefore, has arisen to develop a means of assessment that will more thoroughly measure growth in an arts program. In addition, the visual arts students need to learn to assess their own progress as learners.

It is Howard Gardner's position that in order to adequately measure growth in any area of learning, the instrument of measurement must respect the particular intelligence being assessed. In other words, artistic methods must be used to measure art skills. A clear evaluation of artistic skills and creativity cannot be rendered when the tool of measurement is an objective, paper-pencil instrument which requires language and logic skills.

Areas of learning involving creative, divergent thinking are not easily tested. An objective test denies the very purpose of an art program. Much school based assessment actually prevents students from becoming thoughtful respondents to and judges of their own work. The full range of knowledge is not important. It is the slice of information listed on the test that day that matters. Achievement matters to the exclusion of development (Wolf, 1989).
Tests have been designed by teachers or research workers to arrive at limited kinds of information. Any test is a reflection of what a teacher considers important in a students' behavior, studio processes, skills and knowledge about art. In any case, a test is but one technique among many to gauge the kind and quality of change in the student. Their value may be in that the student has grasped some part of the art program but should not be the sole determining factor in grade distribution.

DEFINITION OF TERMS

ASSESSMENT must be separated from the notion of a letter grade. It is establishing the richest picture possible of the students' development; not to be used necessarily as a final evaluation, but along the way to help the students look at their strengths and weaknesses, and what direction they want their work to take. Assessment also provides the instructor with the opportunity to look at his or her own instructional techniques, the strengths and weaknesses and what needs to be adjusted; a total interactive program (Schurman 1992)
EVALUATION a process through which evidence is secured and judged with respect to its educational value...a process through which one judges the value of something

FORMATIVE EVALUATION occurs during the process of teaching and learning and results in recommendations for improvement of teaching-learning situations.

SUMMATIVE EVALUATION has to do primarily with grading students and judging the effectiveness of teachers. Taking place at the end of a learning unit, it summarizes the accomplishments of students in the form of an assigned grade.

GRADING to assign a symbol to a person’s performance.

PORTFOLIO a collection of finished products completed by the student. Usually a collection of the students' best work

PROCESSFOLIO a collection of all work done by the student including rough drafts, sketches, and all ideas leading up to the final works. This, in essence, documents the history of a piece
leading to a better understanding and appreciation of the process.

TESTING one procedure through which some evidence is obtained; to secure a sample of a student's product through a mechanism typically administered to them.

BACKGROUND

Success within an art program should not rest in how well a student can recall fragmented or static bits of information. How well is the student able to synthesize and apply the information? The content area to be mastered in a curriculum should be a means to a higher level of thinking rather than an end unto itself.

Currently we function within a grading system that works for the convenience of the teacher and the system. It is a restrictive system that strictly assigns a letter grade to a final product, a summative type of evaluation. The instructor primarily works alone in assessing the success of the student. Although the instructor may take a number of different aspects into consideration in determining the single letter grade, the only
information left to the student is that letter grade. The more assertive student may seek out the basis for the grade but most students will accept their grade, tuck the project away in a portfolio or the trash and sit quietly waiting for the next goal to be set by the instructor. There does not seem to be any active involvement on the part of the student to accept any responsibility for the learning, but rather a passive existence in the classroom responding to the demands of the instructor.

A complete and thorough assessment package should benefit both the instructor and the learner. It should include a formative type of evaluation that serves as a positive means for the improvement of teaching and learning.

A complete assessment package can and should:
1. provide an ongoing, open line of communication between the instructor and learner. This indicates to the instructor what direction the instruction should take based on the needs of the students.
2. provide an opportunity for the student to establish new direction for further pursuit based on self-assessment.

Looking at a finished work of art or product will only give partial insight into the
understanding of the student. Determining the degree of success in a product comes not only from witnessing the final work but in witnessing the process.

If one of the goals in an art program is to develop personal expressiveness and artistic creativity, then a student must have the opportunity to demonstrate these skills in a visual way.
CHAPTER II

REVIEW OF THE LITERATURE

The need for the development of appropriate assessment tools for the arts is echoed from a number of sources. The fear seems to be that in the interest of convincing the public of the value of an arts program, we must prove by high test scores that growth is taking place. Cynthia Colbert, associate professor of art at the University of South Carolina in Colombia, states that, "visual arts teachers are in agreement in opposing the standard paper and pencil tests for the visual arts." She adds, "teaching to tests is destroying meaningful content in other disciplines" and is not what we wish to emulate if the visual arts are to be regarded as a discipline (Moody 1990).

There is also a danger in designing our curricula similar to that of other academic areas. Greater emphasis is being given to the study of art history, aesthetics, and art criticism. Increasingly, there is an urgency to reinforce and measure outcomes. Systems that reduce ambiguity and
provide for more stable, even fixed forms of knowledge become attractive (Hausman '88).

The California based Center of Education in the Arts, funded by the J. Paul Getty Trust, established the Getty Institute for Educators of the Visual Arts in 1982. In an unpublished study, the Center examined the substance and quality of art education programs, especially those in the visual arts. "On the basis of these findings, the Getty Trust concluded that art education cannot realize its educational potential ... unless two things happen: 1. those responsible for school curricula come to believe that art education makes unique and vital contributions to a child's development, and 2. the content of our programs is expanded to include art history, art criticism and aesthetics along with art production (Ewens 1988).

In a book put out by the Getty in 1985 entitled Beyond Creating: The Place for Art in America's Schools, a call for a shift from intuitive studio production to a rigorous, rational study of art from the perspective of the artist, the historian, the critic and the aesthetician was presented (Greer/Silverman'87/'88).
This approach to art education by the Getty Foundation may make art a more saleable commodity by sharpening the areas of product, criticism, history and aesthetics. As these lines are clearly drawn, this program lends itself to standardized assessment and evaluation. In the interest of selling art to the public, another academic subject will have been created ... but we will have lost the beauty and uniqueness inherent in the expression of art. "Art education is trying to become scholarly but is avoiding the scholarship of art" (Lund 1986).

In a recent talk given by Nancy Pistone in Oberlin, Ohio, she compares the focus of DBAE vs. Arts Propel, an assessment program currently being developed in the Pittsburg Schools. She states the main thrust of DBAE is in the direction of teaching and curriculum development. In Arts Propel, the approach is centered on teaching and assessment. It is agreed that if learning is taking place, it should be assessed. This assessment should provide information that stimulates student learning, something that standardized testing cannot provide.

It is the opinion of the writer that art education needs to establish its own validity by coming to understand art processes and products.
"Getting higher scores on standardized tests is not the real need ... what we need in America is for students to get more deeply interested in things, more involved in them, more engaged in wanting to know ... " (Brandt ‘87/’88).

This call for a deeper involvement in education is echoed by President Bush in America 2000. In it he challenges every state, community, district, home, and student to be the best they can be. America 2000 calls for a radical restructuring of our nations schools, in how we teach, how the students learn, and how we measure growth or assess competency in curricular areas.

The most radical change that needs to take place is in the idea of transference of knowledge. It seems to be the attitude of so many of our students that their only responsibility in learning is to show up at school. Knowledge is something that is imparted from teacher to student. We are a complacent society. As individuals we rely on those around us to do for us. We foster this type of thinking in lecture type classes. We must teach our students to take responsibility for themselves and their learning. In order to achieve this, our strategy must change. We must develop new ways to
INVOLVE students in their education...to be active learners, not passive students.

An example of encouraging student involvement comes from the Advanced Placement Program in Studio Art. This program allows highly motivated, advanced high school art students to work and receive credit at a college level. It is interesting to note that the College Entrance Board and Educational Testing Services, when establishing criteria for the submission of portfolios, were interested in proof that an idea had been carried over a long period of time. This would avoid the notion of a short term solution for a problem. The C.E.B. is interested in the students' ability to select and develop a project, requiring slides to document both product and process. The committee is also interested in self analysis. Al Hurwitz states that "this may be latent in many students, simply because they have never been asked to articulate the conditions which accompany the realization of an idea" (Hurwitz, 1980).

The criteria for evaluation developed by E.T.S. and C.E.B. is critical for growth and development in creative production. If it is determined that this criteria is important for the selection of serious
and talented students, then why is this criteria presented at the end of an art students' H.S. education? Why are we not developing these skills all along the way?

In the December 1986 issue of the NAEA News, it was stated that several states currently either use some form of statewide testing or assessment in the arts or have made initiatives to do so (Hausman 1988). In the course of investigating some of the programs, Jerome Hausman found it "...disheartening to see what happens when we try to force fit the qualitative open-ended dimensions of art into a format conceived for measuring other kinds of learning." The approaches included short answer, multiple choice type questions limiting students to 45 minutes of testing time. At no time were students asked to produce any artwork. In another state, the method of measurement was a multiple choice variety with no visual images utilized (Hausman 1988). We could instruct our students so as to do well on this type of test but what does this type of instruction have to do with art?

Drew Gitomer, Senior Research Scientist at Educational Testing Services, states that testing does more harm than good. It hinders, distorts and
corrupts the learning process. Teachers say that they test students to find out what they have learned. This is about 95% untrue (Gitomer 1991).

A program this writer has found truly exciting is one that has developed after 20 years of research at the Harvard Graduate School of Education. Project Zero was initially a philosophical study challenging the notion that linguistic and logical symbol systems had priority over other expressive and communicative systems. Nelson Goodman, founder of Project Zero, determined that "artistic activities are seen as occasions for mental activities, "as opposed to the belief that "the arts were primarily a realm of emotion, mystery, magic, or intuition (Gardner 1989).

In the 80's, this project took an educational turn; a shift from philosophical analysis and psychological experimentation to practical efforts in an educational setting. Howard Gardner developed, through his years of work as co-director of Project Zero, his Theory of Multiple Intelligences (Gardner 1983). He describes these seven forms of knowing or methods of information processing as follows:

1. language / linguistic
2. logic and mathematics
3. music
4. spatial information
5. bodily kinaesthetic information
6. Interpersonal (knowledge of others)
7. Intrapersonal (knowledge of oneself)

This theory of multiple intelligences was developed primarily for two purposes:

1. to synthesize a diverse set of findings about human cognition into a form which made neurobiological and cultural sense; and,

2. to provide a way of thinking which contrasts with the widespread belief in a single intelligence, which can be adequately assessed by paper and pencil "intelligence tests" (Gardner 1989).

Our present day form of testing focuses on the linguistic and mathematical attributes of the students, but these are not always their strongest areas; thus the notion that a student doesn't test well. In actuality, we may be getting only a partial reading of the students' capacity for learning.

It is Gardner's contention that assessment of learning is crucial in the arts. However, assessments must respect the particular intelligences involved--art skills must be assessed
through artistic means not via the screens of language or logic.

This whole area is neither clear nor concise, but quite involved and deeply seated in the person. There is no singular means of assessment but multiple methods need to be explored (Hausman 1988).

Arts PROPEL is a collaborative project supported by The Rockefeller Foundation bringing together the skills of Educational Testing Service, Project Zero, and the middle and secondary levels of the Pittsburg Schools. It is the belief of the Arts PROPEL staff that qualitative learning can be measured, not by quantitative tests but by new approaches to assessment. These approaches are designed to measure much more than factual knowledge or basic skills: they document students' abilities to find worthwhile artistic problems, and to pursue and solve them in innovative and imaginative ways (Pitt. Public Schools).
CHAPTER III

METHODOLOGY

In order to adequately measure the growth of the art student, a number of different strategies will be utilized. For the purposes of this study, the writer will be applying the assessment principles of the Arts PROPEL program with the addition of commitment and evaluation questions suggested by Burkhart and Nell (1968).

This study will include two groups of high school students who have completed ART I and are beginning their ART II class in January 1992. The students will be evenly distributed in the classes representing 9th through 12th grades. One class will be involved in the new form of measurement, the second will continue in the more traditional methods of teacher grades on final projects and objective type testing only.

In order to document the differences in evaluation techniques, the following baseline information will be collected.

1. Art I grades from the previous semester
2. Students will be asked to respond to a work of art in written form.
3. Students will be asked to submit one work of art from their Art I experience that they feel is their best work and indicate why they made that particular choice.

This information will be kept for later self-comparisons and as the classes compare to each other.

Arts PROPEL is built on three processes:

1. PRODUCTION of work by the students
2. PERCEPTION and appreciation of their own work and that of others
3. REFLECTION on their personal learning and assessment of their growth.

Growth will be measured by both the student and the teacher through the avenues of portfolio and journal writing. Rather than the portfolio being a collection of finished work alone, it will be a visual record of the entire process leading up to a final work; a portrait of the learner. This will allow both student and teacher to see growth over a longer period of time.

A journal will provide a collection of notes, personal statements, ideas for new work and responses to questions of self evaluation and
commitment as those suggested by Burkhart and Neil (1968).

What are you trying to do?
What are you trying to learn?
How do you plan to go about this?
Did you succeed in what you were trying to do?
Did you succeed in what you were trying to learn?
What procedures will you use next time to improve your work?

Much more time will be allotted to the "test" group to allow ample opportunity for feedback, discussion and reflection. Results of this study will be in the form of anecdotal writings of the students and by the teacher.

The writer anticipates that during the study period from January to June, the test group will provide much more thorough information with regard to growth both in terms of self-awareness and achievement. The written work done by the test group should prove growth in detail and depth of understanding. The combination of portfolio and journal will provide the instructor with a comparatively clear picture of the learner, making it easier to see where growth has taken place.
In contrast, the control groups’ written work by the end of the test period will be shallow and uninformative.
CHAPTER IV

FINDINGS

Much of the information gathered was in the form of teacher notations jotted down at random intervals and through student-teacher interviews, recorded in written notation and audio tape. Information was gathered throughout the second semester in the Art II classes in the following areas. Below each area is a summary of discovery.

I. GRADE COMPARISON

<table>
<thead>
<tr>
<th>Period 6 (control)</th>
<th>ART I</th>
<th>ART II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Matthew</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Bethany</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Michael</td>
<td>A</td>
<td>A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Period 7 (test)</th>
<th>ART I</th>
<th>ART II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jessica</td>
<td>C</td>
<td>B</td>
</tr>
<tr>
<td>Nicole</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>Julie</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>Thomas</td>
<td>B</td>
<td>B</td>
</tr>
</tbody>
</table>

In comparing the grades, students in both classes
remained generally the same from their previous art experience. There was no significant change. But as the following criteria unfolds, it will become apparent that there is a significant difference in what the grade was reporting.

II. JOURNALS

Students in the test group were asked to keep journals in order to encourage a better understanding of projects presented and develop skills in self-evaluation. Simply put, it was to get students to think about the work they were involved in. Initially, the students were given the following outline on what was to be kept in the journal, how it should be organized, and what purpose it might serve.

- At the beginning of each project, write in your own words the goal of the project. What are you trying to accomplish?

- During the course of the project refer to the original goal and see if you are moving in the right direction or if changes need to be made.

- Maintain current writing of any new developments or ideas that strike you during the project.
- If you reach any difficulty in the project, write about it. This may aid in sorting things out and simplifying the problem.

- The idea of a journal can give both you and the instructor an alternate means of communication if time does not allow such communication during the day.

- Keep all notes, both handwritten and handouts, in chronological order. Date all entries!

- At the end of a project, a critique will be done by yourself or with a small group of students. This will be done either on paper or in the form of discussion. Notes should be taken of the critique.

The journals were found to be of significant value to the instructor and, to a lesser degree, to the student. The students became more intimately involved in their work because they were giving it so much more thought and attention. They became more responsible for working out some of their own solutions to problems that arose during an assignment. The journal was another avenue open to them besides raising their hand for an answer.

The instructor had a much more complete picture of the learning taking place. The journal served to balance the partial information provided through the
visual product alone. The information gathered through the journals gave a deeper insight into the students' work and led to a more well-informed grade.

It must be remembered that these journals were kept by the test group only. None of this type of information was available from the control group at semester's end. It was quite apparent at that time how much information was missing or how incomplete the picture of the student's progress was.

Although the information generated by these journals was important, this was found to be an area to be improved upon. The outline used with the students was limited in scope. The guidelines can be expanded upon so as to benefit the students more. Recommendations for changes in this area are enumerated in Chapter V.

Examples of some of the entries in the students' journals are included in the appendix.

III. PORTFOLIO/PROCESSFOLIO

Portfolios are traditionally a collection of success final pieces produced by the student. The 'processfolio', is a collection of all work done by
the student during the semester including rough drafts, sketches, ideas jotted down, failures, the work that ordinarily turns up in the wastepaper basket. We learn much from our mistakes, possibly more than from our successes. These pieces or parts of work that cause us to reevaluate or change direction are pivotal pieces. They help to map out the process of an assignment and ultimately to map out the journey the student has taken over a period of time.

The control group kept a traditional portfolio while the test group maintained a processfolio. The only difficulty encountered in this area was keeping all items dated.

Again, this additional information provided by the student gave both instructor and student a clearer picture of the development that had taken place. Both the portfolio and processfolios were the source of all reflective activity for the students.

IV. PROJECT RESPONSE

Students were asked at the beginning of the semester to select a work of art that they were particularly pleased with from their previous art class. They were asked to describe why they made
that particular choice. The same procedure was followed at the end of the semester, selecting their most successful piece from their ART II experience and responding in the same way. The ART I excerpts were written in February 1992 while the ART II writing was done in June. The following samples indicate that the test group developed much more thoughtful responses suggesting a more complete understanding of the work pursued.

Control Group

Michael  
ART I - "My favorite project from ART I was the one of 'Sylvester and Daffy Duck' (final pastel project). I like it because it looks almost exactly like the picture I enlarged."

ART II - "My most successful piece from ART II was probably my Cubism. Cubism is breaking things down. I broke things down, which I'm not very good at and got them into a picture that's halfway decent."

Michael's success was felt in meeting this challenge of abstraction. His comfort level is definitely in realism. He is very much an imitationalist. It was frustrating for him to think in abstract terms.
Bethany

ART I - "I liked my 'Chocolate Chip Cookie' (pastel enlargement) the best because it looks pretty good. One of the chips has a shine on it."

ART II - Bethany selects her perspective drawing from the first third of the semester as her most successful work. When asked why she felt this way, she responded, "'cause it's the most realistic...because I, like, got what you were trying...what you told us to do."

Bethany sees success not only in her realistic rendering, which is typical for a student 14 years of age, but in meeting the goal set by the instructor. If the instructor is pleased, then the work is successful. Bethany does not take ownership of her work. She is not establishing personal goals or trying to measure up to her own criteria.

The test group, on the other hand, made statements of success based on their understanding of the objectives of the project and how they felt they succeeded regardless of whether the instructor was pleased or not. The instructor takes on the role of
a facilitator of learning rather than the sole person responsible in the learning process.

Test Group

Julie ART I - "My best piece from ART I was my tiger eye. I think I did a good job making it look like the original picture." This was, again, the selection of a pastel enlargement done at the end of ART I.

ART II - "My most successful piece was my pastel that we did during the Impressionistic and Post-Impressionistic periods. I selected a fabric, a lot like what Monet would have done in his paintings. I took a small piece of the fabric and enlarged it successfully. The colors I used, I was surprised that I could make it 'feather' and make the lines...you know how the edges aren't as definite...and those worked. The pastels worked really well with that. I was trying to mimic the visual quality and technique of Monet. He painted the water lilies and used such soft colors, the yellows, the blues, and pinks. I think it turned out really well."
V. PORTFOLIO INTERVIEW

These interviews were conducted on tape with representative students from both classes. The interview form used is located in the appendix.

Among other questions asked during the interview, students were asked to select their most successful piece done during the semester. What were they trying to accomplish? Why did they feel it was a success. In reviewing responses from sixth period, the students seemed to indicate that success in a project meant doing what they were asked to do.

Matthew: "I don't know what the goal was, really...yes, I succeeded...because it looks like it was supposed to...I guess."

When speaking of her most successful piece, Bethany responded it was successful..."because it was what you (the instructor) wanted."

In contrast, the seventh period students accepted more ownership and responsibility for their work. Success was measured, in their eyes, by having met the goal for the project as they understood it.
In response to a perspective piece:

Nicole: "Yes, I succeeded because the picture really shows depth. You can look up the stairs and feel you can walk into the picture. I shaded parts of it to create the illusion of depth...It looks like it's (the stairs) going up rather than flat on the page."

In continuing the conversation, Nicole spoke of the different values in shading and eye level with regard to her perspective drawing.

Julie: (Perspective: picture of boxes)"We were trying to draw three dimensionally and get it into proportion...(not successful)it looks like I'm looking more down on it (box arrangement) instead of straight ahead...I learned that when I did the perspective drawing in the hallway...to draw it as it looked rather than how I thought about it...draw what I see not what I think I should see."

Students were asked to indicate their least successful piece and what they learned from that experience. The sixth period students were again brief in their answers. None of the control students made an attempt to start over or rework any areas of
their piece once they saw the project was not turning out as planned, again indicating that the students were more interested in finishing the project or meeting a deadline than learning as much as they could from the experience.

Michael, who is intellectually a very high student, stated that he did not like his expressive portrait (painting) because, "it was not neat. I like things organized". When asked what he learned from this piece, there was silence.. then he stated, "That I would not choose that for my final piece."

Bethany, rather than make a change in the way she was approaching her expressive portrait, decided to change her goal or theme to fit the way the piece was turning out. When asked what she set out to do at the beginning of the project, Bethany responded, "first I started out try to make it look angry. That's why I put those lines in (in the eyes). But then I just decided on confusion because it wasn't working out." In defense of Bethany, though, it must be said that when asked what she learned from this project, she said that projects must be planned and thought out ahead of time. Not a bad lesson to be learned.
Each of the three seventh period students were in the habit of self-assessment either through discussion or the use of a journal while the project was in the process.

Two of the three students in the test group referred to the importance of planning a project more thoroughly before they began their work. All of the three students reworked parts or started their final projects over after assessing their position during work on the project. When they felt the medium was not working the way they had anticipated or the message to be communicated was unclear, the students felt the need to rectify the situation.

Based on information gathered through interview and journal writing, it became apparent that the grades given to sixth period students at the end of the semester indicated how well the students could follow directions, execute their work neatly, use materials appropriately and meet deadlines.

The test group in seventh period was able to remember and apply information learned. They developed much better critical skills in evaluating their own artwork. Because of discussion and journal writing done during and after the completion of all projects, the students could communicate more easily
about their artwork and developed a better understanding of their work. Use of art terminology was noticeably more apparent in the seventh period students. Retention of the objectives taught within the lesson seemed to be more long term.

VI. ART CRITICISM

The students were asked at the beginning of the semester to do a visual analysis of a painting to indicate what skills needed attention in the course of the weeks to follow. This sample writing was then compared to an analysis done at the end of the semester.

Below is a comparison of sample writings taken from a representative student from each class. It should be noted that there was a relatively broad range of writing represented. It seemed the results in this area were not solely influenced by anything done in this study. Some students showed improvement in their skills while others remained the same.

Student: Michael (6th period)
Work of Art: The Drifter by Andrew Wyeth
Date: 2/92
Michael initially described all the subject matter in list form. In his analysis, he again, in list form mentions "neg. and positive space, nothing in the background, symmetrical, no movement." In his interpretation, he states,"the guy is in a down mood, has no expression on his face, there are shabby clothes representing that he is in a bad mood."

Student: Michael

Works of Art: The Sisters by Emil Nolde

The Sisters by Mary Cassatt

Date: 6/92

Rather than break his criticism down into the four areas of description, analysis, interpretation, and judgement, Michael has now begun to use an essay format.

"Mary Cassatt's 'Sisters' has a green background with the girls in white dresses which gives the picture a feeling of innocence and love compared to the other picture by Nolde, where red is used and dark colors. This gives a feeling of dejection, sadness, and maybe anger. Cassatt's 'Sisters' have their arms around each other giving you a feeling of love and simplicity. Nolde's 'Sisters' show the opposite with one having her head down and the other
with an eyebrow raised. Even though both these pictures have the same name, I have concluded that they have opposite meanings."

Student: Julie
Work of Art: The Drifter by Andrew Wyeth
Date: 3/92

Julie's description of the painting is a lengthy one including such detail as the crease in his neck and a slight glare on the man's nose, lip and forehead. In her analysis, Julie states, "there isn't much variety. There are dull colors. This painting has a singular subject and tends to focus on his face...it is simple and direct." In the interpretation, Julie feels "a sense of purity because of the white backing and the man's expression looks very peaceful. He seems to be pondering and the slight grin gives it a lighthearted yet serious feeling. I think this painting is very interesting. The man's face gives numerous emotions to the viewers. It is so simple and peaceful that it makes the viewer calm."

Student: Julie
Work of Art: The Sisters by Mary Cassatt
The Sisters by Emil Nolde
**Description** - The painting on the right, (Cassatt’s) has two young girls with their arms around each other. They look similar and are wearing white dresses. Their hair is strawberry blonde and eyes are dark. Their faces are innocent and peaceful. There is a pale green background.

The painting on the left, (Nolde’s) has two women. One is in the front facing the viewer and the other is looking down at the side. They both have reddish hair. Their faces have separated colors of blue, red black and orange. One is wearing black, the other red. The background is blackish.

**Analyzing** - Cassatt’s painting has very apparent brush strokes (not detailed). The colors are soft portraying innocence. The lines of the body bring unity to the piece. Nolde’s painting is dark and drab. Colors show anger or weariness. Colors and strokes are more blended (lines not definite).

The first has a peaceful feeling portrayed with two agreeing sisters. They look alike and innocent. The other has a feeling of opposition because of color and placement.
Judgement - Cassatt's purpose was to show two young peaceful and apparently agreeable sisters. This is shown realistically and thoroughly.

Nolde seems to want to portray a more intense relationship that doesn't include agreement (the way some sisters do). The colors are unrealistic and contribute to the intense expressive quality of the painting.

VII. CLASS CRITIQUES

On two occasions, a class critique was held where students would give feedback to fellow art students about their works of art. During the first critique in March, the two classes were relatively similar in their limited use of terminology and participation. It was observed two months later in May, that the test group had a significantly improved command of an art vocabulary. Participation in the sixth period class was still hesitant and students needed to be called upon to respond. The seventh period class needed no invitation to take part in a critical discussion, and debate at times, about the student artwork before them. Generally speaking, the seventh period class was much more
comfortable and well equipped to take part in the class critique.

VIII. TIME ON TASK

This area was added after the original guidelines were established. It was observed that a measurable change was taking place in the atmosphere of the classes. The sixth period class continued to rely on teacher directives in order to continue their work on any given project. They were not developing any self-motivating skills.

It was observed that the atmosphere of the seventh period class was quieter and more self sufficient.

It was determined that, towards the end of the semester, the seventh period class spent 89% of their class time on task as opposed to the sixth period class who spent only 60%.

Because of this difference in class behavior, teacher time was utilized in a different manner for each period. During sixth period classes, teacher energies were expended in matters having to do with discipline, bringing students’ focus back onto projects both physically and mentally. The tendency with the students was to drift away from the project
that they had not become personally involved with. The student goal seemed to be to get the project done for the purpose of turning it in by a pre-established date and move on to something else. Involvement in the projects seemed minimal.

In contrast, the seventh period classes had a better grasp of their goal and treated each assignment as a problem to be solved. They became much more self-directed and self-sufficient. Teacher time was utilized in discussion or informal interview with the students concerning the progress of their work. Of course this use of time was preferable and far more beneficial to both student and teacher.
What do we really know about our students? How well are our students processing information? How well can our students apply what they have learned in the classroom to other situations? How will a standardized testing procedure report this type of information to instructors, students and parents?

These were the initial questions to be addressed at the outset of the writing of this paper. Such standardized tests as the Eisner Art Information Inventory or The Meier Art Test: II Aesthetic Perception, have their place in determining some mastery of objective facts or indicating an aptitude in the visual arts area. Possibly a combination of more recent tests would, for the purpose of establishing a record of art preference trends in the United States, respond to the initial request of Congress in 1985 to document the state of Arts Education in America. But this is not the kind of information needed to assess student growth within an arts program. A standardized test may have its place but it does not apply to the
specific needs of the classroom and, more importantly, the student.

The notion that anything of value must be tested needs an adjustment. Anything of value must be assessed in order to grow and continue to be of value. Howard Gardner, in a recent address in Pittsburg, again described his theory of multiple intelligences and stated that we have this broad range of human capacities but they cannot be measured on a simple I.Q. test. A student who excels in the linguistic/logic area will fair out quite well on I.Q. and SAT tests but that leaves a broad gap when trying to tap other areas of intelligence. For Gardner, "assessment is the best leverage point for changing what is going on in American schools." (Gardner, 1992)

It was found in this study through the use of portfolios and 'processfolios', student journals, and much dialogue with students, that there is much richer information available from the student on which to base a grade and measure growth. This wealth of information is not only of benefit to the instructor in measuring growth and achievement, but equally as important to the student.
The purpose of this study was to develop a more thorough way of assessing growth in an arts program. It was found, as was anticipated, that the information generated by the test group aided a great deal in a more informed letter grade assignment on progress reports and at the end of the semester. It is unfortunate that after observing the benefits of these multiple forms of assessment, that progress must still be reported in terms of a letter grade. The evaluation forms used by students and instructor became a more valuable means of communication and was far more informative than the letter grade. Gardner suggests that when this information is made available to the parents and those interested in student performance, grades will become a side issue. On the other hand, since this is our present system, the test students had a much better understanding of the meaning of that letter grade.

It was also found, as was anticipated, that student generated information aided the student in understanding his or her own work. Along with this better understanding came a much clearer communication between student and teacher in stating and responding to needs.
RECOMMENDATIONS

Journals kept during this study were used in a limited way. In order to serve as a more useful tool in the future, the students will be encouraged to:

- keep samples of all they find visually exciting or interesting in their world including found objects
- include symbols or objects of importance to them
- documentation of field trips or family travels
- stories, dreams and poems
- write about each entry describing why it is important

Pam Costanza, Visual Arts Specialist with the Pittsburg City Schools, spoke of her experience with journal writing in a recent seminar for Arts Propel. Pam stated that for her use, the journals become a "classroom text" for the student, teaching the relevancy between the artist's life and his visual expression. A collection of the items listed above become starting points for new projects. In this way, the journal becomes a more useful tool for the student.
Another area needing attention is in the development of the questionnaires given to the students to help reflect on their work. The students have a tendency to be rather brief in their responses to questions like, "On a scale of 1-10, how would you rate you efforts?" Many students responded with a simple number without giving any support. After each question listed in a reflective activity, it is wise to add, "why do you feel this way" or "please explain".

These more formalized questionnaires initially contribute a certain degree of rigidity to the reflective activity but it is hoped that eventually this process becomes internalized or habit.

The benefits of this assessment study also indicated a need for change in the direction of the curriculum. Objectives and ultimate goals can remain the same but projects need to be designed for more long term work. This type of design contributes to much more continuity in the learning. Arts Propel calls this type of model a DOMAIN PROJECT. It is essentially a curriculum model lasting in duration from days to weeks. The Domain Project should be developed around an important concept in art,
utilizing many skills and media, and building to a final project of the students' choosing.

A more formalized scoring system can be implemented in the future including areas already worked on during the study. Rather than a 1-100 or A-F format, Howard Gardner and the staff of the Arts Propel program suggest an apprenticeship model. Four to six levels of mastery can be identified to serve as an outline. The following is a sampling of dimensions to be looked at in evaluating students:

I. PRODUCTION
   craftsmanship
   pursuit
   inventiveness/creativity
   expression

II. REFLECTION
   the ability to evaluate one's own work
   the ability to evaluate the work of others to use feedback

III. PERCEPTION
   discriminating/observing
IV. APPROACH TO WORK

how is the student engaged
how does the student work independently
does the student work collaboratively

This type of format can be used as is or can be assigned a numerical value to fit the grading system established by the district.

CLOSING

The following thoughts were shared with the writer by Howard Gardner on June 6, 1992, at a symposium entitled PROPEL: LEARNING THROUGH ASSESSMENT. His words ring loudly to those who care about the students as our future.

We need to learn as teachers and parents to look at student work carefully. Because if you're not looking at student work, you really don't have a clue as to whether the students are getting anything out of what's happening...whenever teachers say, "we don't have time to look at the portfolio", that's a sign of total danger. It means, 'I have too much to do in coverage and thereby I don't have time to see if this is
having any effect...it means you don't care if the student is getting anything out of it. The only thing you know of what the student understands is to look at student work. When everyone understands, the grades can become a summary of the looking...but it is the looking that is important.
APPENDICES
The information included in this section are sample evaluation forms and the students responses to them. Also included are journal entries written about specific projects which are indicated at the top of each page.
1. Initially, what was your goal?
   When we went out looking for a spot, I liked the idea of drawing the stairs, so I chose this spot. I wanted to have more than one thing showing perspective. The stairs, ceiling, floor, and walls all showed perspective.

2. Before beginning—what did you perceive to be the most difficult aspect of the assignment? When I chose my spot, I knew the stairs would be challenging and the rails also looked very difficult. I had to work hard to put what I saw down on the paper. The overlapping and diagonals were very hard to draw.

3. Were you able to overcome this difficulty?
   The stairs were easier than I thought they'd be. The lines were horizontal and the edges were going to the vanishing point. They looked a lot better after I shaded them in. Holding my pencil and defining the direction and slant of the lines also helped. Many times I got out of proportion, but trial and error solved that.
1. When looking over your drawing, what was your most successful area? (What do you feel best about?) When it was finished, I was very proud. I didn't know I could draw like that. The staircase and railing turned out really well. When you look at something in a different way, it is a lot easier to draw. The details helped too!

2. If you were to select the next perspective project to best show your ability, what would it be? I would go outside and draw buildings and landscape from a distance.

3. What was your final impression of your drawing? I was surprised by the outcome. It was difficult but turned out well.
TWO POINT PERSPECTIVE

1. Initially what was your goal?
2. Before beginning what did you perceive to be the most difficult aspect of the assignment?
3. Were you able to overcome this difficulty (2)?
4. In looking at your drawing what is best portion?
5. If you were to select next perspective project to best show ability what would it be?

1. My goal was to recreate the aspect of looking up at the steps, rail, the wall, and bricks to make it look realistic. I had to create the illusion of depth without the use of color by using vanishing points and foreshortening.
2. The biggest problem had was trying to make myself draw what I saw instead of what I knew. (Left / Right Brain stuff)
3. I was able to but periodically I would fix myself drawing certain portions out of proportion when I saw they were smaller but I knew they were larger.
4. I really think my best portion is my stairs and the adjoining rail. I think its best because it looks realistic, and it accurately portrays what is there.
5. I think it would be those steps outside the front of the school, the wall and the doors.
Please respond to the following questions as they apply to your EXPRESSIVE PORTRAITS.

1. What do you like best about this work? Why?

2. What do you like least about this work? Why?

3. If given the opportunity to change your work, what changes would you make?

4. On a scale of 1-10 how would you rate your efforts?

5. What do you know about this technique, media, and style that you didn't know prior to this project?
PROJECT: EXPRESSIONISM
EXPRESSIVE PORTRAITS

STUDENT ARTIST ________________________________

Please respond to the following points as they apply to the expressive portraits. Students working in each small group will discuss one work of art at a time. The artist whose work is being discussed will do the listening and recording.

1. What feeling or emotion comes forth from the portrait?

2. How has the artist used the elements of design in a symbolic way to communicate this feeling or emotion?

3. How has the artist use abstraction (distortion, simplification, repetition, etc.) or reality for emotional effect?

4. Is this piece a successful composition? Why?
GOAL FOR EMOTION/EXP. Painting

4/2/92
I want to draw an emotionalistic portrait of my friend Kim. I want the colors and features to portray a mood to the viewer.

4/8/92
The person I'm drawing is going through an emotional period. She's decided to get very serious about her future. That sometimes makes her sad but she always is in a serious mood. She is still a lively person so I left a slight grin on her face to show hope.

4/21/92
I have reached my second goal. She is serious and sad but has that hopeful smile. The muted and soft colors and lines give her a calm smooth look. I think the picture flows and gives the three emotions I had hoped for. My only trouble is the lack of experience. I've had no paint! I would try to get my goal more specific and expressive to make the painting process easier.
2 April 1992

painting a human portrait as I see it in my mind, not conforming to the external world. Abstraction of the portrait to show the way I see it.

6 April 1992

This is being written by Mrs. Betz's pencil. I am quitting my emotionalism/Expressionism project.

22 April 1992

I finished it instead.
1. I achieved the originally established by trying to create something that was somewhat shocking at the first glimpse.
2. I feel I was successful at creating subjective feelings.
3. I would probably paint something else if I started over.

11 May 1992

-I started my project. I did a pencilling that has the same idea, but is very different. The land, water + sun are the same but this should be better.
Please discuss the following points with your assigned groups regarding the artwork produced for this assignment:

- **What feeling or emotion comes forth from the portrait?**
  Boredom, confusion, & intoxication.

- **What elements lead you in that direction?**
  Pattern - paint splotted on the paper - curvy lines - one color running into another without blending.

- **How has the artist used distortion or exaggeration (or reality) for emotional effect?**
  Focal point at lower corner of composition.
  Pupils high (looking upward) in eye sockets & halfway covered by eyelids. - imbalanced picture because of focal point.

- **How is unity achieved?**
  Splotted paint over most of the composition creates unity throughout it in spite of the odd position of the focal point & colors running into each other.
  + Good placement of subject matter.
  + Textural effect achieves the confusion.

(illustration p.62a)
(illustration p. 62b)

**PROJECT**  
'**EXPRESSIONISM**'  
**EXPRESSIONIST PORTRAITS.**

Please discuss the following points with your assigned groups regarding the artwork produced for this assignment:

- What feeling or emotion comes forth from the portrait?
  
  Sad, depressed, upset, possibly fear, tear

- What elements lead you in that direction?
  - Brush strokes are long and vertical.
  - Colors are dull and sad (Blues, purples).
  - Cardboard I painted on is long. [2]

- How has the artist used distortion or exaggeration (or reality) for emotional effect?
  - I exaggerated the brush strokes going down.
  - The parts on the face were also exaggerated.

- How is unity achieved?
  - Eye movement is brought down by the vertical parts. (The long brush strokes and the shape of the eyes.)

Very expressive.

Glad you put forth the effort to do this second composition. Color & textural effect & the linear quality all add to the message.
PROJECT 'EXPRESSIONISM' EXPRESSIVE PORTRAITS.

Please discuss the following points with your assigned groups regarding the artwork produced for this assignment:

- What feeling or emotion comes forth from the portrait? This portrait expresses anger, frustration, hatred, strength, and pain. (Possibly depression.)

- What elements lead you in that direction? The elements that led me in that direction were the lines in the eyebrows, mouth (face in general), the dark colors, and the bright red portrayed anger.

- How has the artist used distortion or exaggeration (or reality) for emotional effect? She used mostly reality in her project. She distorted the face expression very slightly. The hair is very full, and the top/bottom of the painting are blocked with color.

- How is unity achieved? Yes!

It is very balanced!! The space was used well throughout the painting. She emphasized the face expression very well and put across the feeling of anger.

* GREAT JOB!!!

Beautiful Colors
Wonderful Composition
Please discuss the following points with your assigned groups regarding the artwork produced for this assignment:

- What feeling or emotion comes forth from the portrait?  
  serious, sad, quiet, calm

- What elements lead you in that direction?  
  the colors blue and the--lines show a straight and serious feeling -- muted colors -- the line contour of the hair is soothing

- How has the artist used distortion or exaggeration (or reality) for emotional effect?  
  made eyes larger and bluer   
  she made the face look impartial and serious and yet it is more realistic  
  hair i's realistic and soothing  
  beauty mark adds character

- How is unity achieved?  
  hair gives movement   
  emphasis on eyes & beauty mark  
  enough variety to take in all of her face

- Colors are very calm

- Expression is passive

- Medium was charcoal
I think my composition is Post Impressionistic. It expresses violent moods and shows movement throughout the work. This volcano expresses feelings because I put two strongly contrasting colors together, yellow and red. I modeled my brush strokes after artist Van Gogh. They are short, choppy swirling brush strokes.

Overall I think my volcano is a good example of Post Impressionist art because of its contrasting colors and vivid brush strokes. The subject alone expresses intense feelings about the power of nature.
NAME ______________________________

PERIOD _____

I LEARNED CONCEPTS (Understanding) 30pts

Did you successfully demonstrate 2 printing techniques (monoprint and frottage), 2 transfer techniques (contact and turpentine), and 1 extension drawing?

Does your work of art have a focal point? Please explain. __________________________________________

Are there any elements that are repeated throughout your artwork (lines, shapes, colors, textures) providing unity to the composition?

What keeps your composition from appearing confusing?

II CRAFTSMANSHIP 30pts

List three types of media or techniques used in your collage.
   a. __________________________________________
   b. __________________________________________
   c. __________________________________________

Have you manipulated the media and demonstrated the techniques in a skillful way? (Are drawings clear, transfers recognizable, edges clean etc.)

III EXPRESSIVENESS OF THEME 20pts

Were you able to effectively communicate a theme or message through your work?

If your piece was surrealistic, did you communicate a dreamlike or fantasy idea?

What do you think is responsible for your artwork suggesting this message or idea? __________________________
IV CITIZENSHIP / INVOLVEMENT

20pts

Have you demonstrated the ability to work independently?
- used class time wisely
- ability to follow directions
- appropriate use of materials and supplies
- clean up

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1. Restate your initial goal for the project.

2. Did you succeed in what you were trying to do?

3. What procedures would you use next time to improve your work?

* model developed by Karen Price, Pittsburg City Schools
NAME Emily

PERIOD

I LEARNED CONCEPTS (Understanding) 30pts

Did you successfully demonstrate 2 printing techniques (monoprint and frottage), 2 transfer techniques (contact and turpentine), and 1 extension drawing?

Does your work of art have a focal point? Please explain. **Yes**. (The center of my paper) because that's where I put the words 'Environmental projects,' comments, and I put the largest magazine cutout here to make it my focal point.

Are there any elements that are repeated throughout your artwork (lines, shapes, colors, textures) providing unity to the composition? **Yes** - repeated use of fire (monoprint).

What keeps your composition from appearing confusing? It's symmetrically balanced & it doesn't wander the viewer off of the composition - pos. & neg. spaces are fairly equal.

II CRAFTSMANSHIP 30pts

List three types of media or techniques used in your collage.
   a. **monoprint (extension)**
   b. **magazines (cutouts) / contact paper transfers**
   c. **finger painting**

Have you manipulated the media and demonstrated the techniques in a skillful way? (Are drawings clear, transfers recognizable, edges clean etc.) **Yes**.

III EXPRESSIVENESS OF THEME 20pts

Were you able to effectively communicate a theme or message through your work? **Yes**

If your piece was surrealistic, did you communicate a dreamlike or fantasy idea? **Yes**

What do you think is responsible for your artwork suggesting this message or idea? I think that the bright orange fire is responsible because it contrasts so much with the dark, rich earthy colors in the magazine cutouts. This puts emphasis and exaggeration on the "destruction" part of my project which is what I initially wanted to emphasize & communicate.
Have you demonstrated the ability to work independently? **Yes**
- used class time wisely ☑️ **Always**
- ability to follow directions
- appropriate use of materials and supplies
- clean up

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1. Restate your initial goal for the project.
   To express my concern for the destruction of the environment, and to try to convince the viewers to share my concern through my composition.

2. Did you succeed in what you were trying to do?
   Yes, I illustrated this by showing various nature scenes being enveloped by flames on a green, blue, and yellow background to balance the appearance of nature and destruction of it which is portrayed with fire.

3. What procedures would you use next time to improve your work?
   I would cut the flames differently - upward rather than in all directions.

* model developed by Karen Price, Pittsburg City Schools
NAME: Jessica

PERIOD: 7

I LEARNED CONCEPTS (Understanding) 30pts

Did you successfully demonstrate 2 printing techniques (monoprint and frottage), 2 transfer techniques (contact and turpentine), and 1 extension drawing? No.

Does your work of art have a focal point? Please explain. Yes. The picture is the focal point.

Are there any elements that are repeated throughout your artwork (lines, shapes, colors, textures) providing unity to the composition? Yes.

What keeps your composition from appearing confusing? "Ach, ach, om" divers! I'm glad it wasn't exactly in the middle. Mrs. B.

II CRAFTSMANSHIP 30pts

List three types of media or techniques used in your collage.

a. monoprint
b. frottage
c. line art & xerographs

Have you manipulated the media and demonstrated the techniques in a skillful way? (Are drawings clear, transfers recognizable, edges clean etc.)? Yes. It's basically clear, but it's not as neat as I would have liked.

III EXPRESSIVENESS OF THEME 20pts

Were you able to effectively communicate a theme or message through your work? Yes.

If your piece was surrealistic, did you communicate a dreamlike or fantasy idea? Yes.

What do you think is responsible for your artwork suggesting this message or idea? 

The picture is the picture of a girl with a portrait looking at the picture of a girl with a portrait looking at the picture of a girl with a portrait looking toward the theme. 

Other: magazine captions hinting
Have you demonstrated the ability to work independently? 
- used class time wisely ✓
- ability to follow directions ✓
- appropriate use of materials and supplies ✓
- clean up ✓

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1. Restate your initial goal for the project. I wanted to use various media to show contrasts between post-abortive effects and healthy living habits as they grew up and happy families.

2. Did you succeed in what you were trying to do? Yes, I think my collage successfully shows the message I was trying to convey.

3. What procedures would you use next time to improve your work? I would have used more technique in the picture and not combined the monoprint with the tissue dye, because the monoprint did not combine well with the dye.
JOURNAL ENTRY FOR COLLAGE

Jessica

May 6, 1992

Surrealism

For the surrealism unit we are studying, I chose a protest art theme on abortion. In my collage I will use several types of media to display the contrasts between happy, healthy, and the effects of abortion. A contrast of color and media will be needed to display the difference between the two extremes. I will use bright or pastel colors to illustrate healthy babies and children, and dark colors to show the bleak after-effects of abortion on young women and their families.

Some of the media I want to use for this project includes: pastels, charcoal, and possibly watercolors. Some different techniques I want to use are: contact transfer, photography, and monoprint. I think the monoprint will be useful for...
the abotion was of the picture, since most of the monoprint paints are dark colors. The contact transfers will consist of pictures of healthy children, and the footage could be used as a background scene. I was thinking of creating a scene with children playing in the grass or in some other background, or else just using the footage to set the style/tone for the background.

This is all the direction I have on this project so far.
JOURNAL ENTRY FOR COLLAGE.

Jessica
May 7, 1992

Art II, p. 7

Brainstorm for curriculum/ Preston art project

Background: pastel or bright colors using tissue dye, monoprint, pastels, or watercolor. Pictures of

pictures of happy children scattered about top half of picture—possibly a sunny outdoor scene, but probably just a colored background.

Abortion Past Effects

dark colors. Pictures of tired, sad looking women, grieving families, girl or women wondering thru alley... scenes such as these to create a bleak scene.

Colors: Black, Gray, Red (possibly clippings from maga
This is a collage scene of: newspaper clipping about abortion.

This will be a collage of sadness, depressed faces, dark colors. I will try to insert the word 'clinic' where it would be appropriate. The news will look at this picture and try to guess what it is portraying.

Family scene: mom & dad bringing new baby to while their other children are happily playing in the backyard (they are normal children and: go to the newborn baby.)
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**Brainstorm**
- monoprint background with picture??
- Media: Watercolor, Pastels, Clippings, Tissue dye, Newspapers

**anti-alignment**
- these can be on post effects of abortion, or news of recent abortion cases, etc. (Use mag w/caption "Roe vs Wade" on front cover.)

- make this like a family tree
- some of the kids can be around the outside
5/10/92
I'm going to make a collage of the '92 presidential election. I'm going to use frothage and monoprint for the background. I'll probably also use contact transfer with magazine articles and headlines.
5/11/92 cut up monoprints and made background. Going well!
5/12/92 Cut out magazine articles and headlines.

QUESTIONS
1) Does your artwork have a focal pt.
2) Is there a place where your eyes go first
3) What makes your eyes go there
4) Are these lines that lead you there
5) Do you have shapes, lines, colors, textures that are repeated throughout your work.

5/15/92
learned calligraphy -- NEW!
Environment

Katie
5-6-92

For this project I plan to use the environment for my theme. First I will do a monoprint for the background. Then I plan to paste some pictures of symbolism on the monoprint. Hopefully I will come up with some more ideas for this project later.

5-11-92

Questions to think about while forming layout:
- Does your artwork have a focal point?
- Is there a place where your eyes go first, as you look at it?
- What makes your eye go to this focal point first (Are there lines that lead you there)?
- Do you have shapes, lines, colors, and textures that are repeated throughout your artwork?
PORTFOLIO INTERVIEW

This is a brief list of questions to be asked of the student by the teacher to determine if growth and artistic development have taken place over the course of the semester as evidenced in the portfolio.

AS THE TEACHER DIALOGUES WITH THE STUDENT:

Spread out your portfolio from ART II. Let’s take a look at where you’ve been this semester.

Let’s start by looking at the first and last pieces of artwork produced this semester.

I. COMPARE your first piece to your last.
   a. What were you trying to accomplish in the first piece?
      Do you feel you succeeded in what you were trying to do?
   b. What were you trying to accomplish in the last piece?
      Do you feel you succeeded in what you were trying to do?
   c. How do you feel you have grown/improved/changed?

II. Select your most successful work.
    a. Why do you feel it was a success?

III. Select 1 work that you were least pleased with, your least successful piece.
    a. Give reasons why you feel this way.
    b. What did you learn from this piece?
    c. What procedures would you use next time to improve?

IV. Do you see any repetition of certain characteristics that identify your personal style?
NAME________________________________

PERIOD__________________

STYLE OF ART CHOSEN ____________________________________________

1. IN YOUR OWN WORDS, PLEASE WRITE A DEFINITION OR DESCRIPTION OF THE CHOSEN STYLE OF ART.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

2. STATE THE GOAL YOU HAD IN MIND WHEN YOU STARTED THIS PROJECT. WHAT WERE YOU TRYING TO ACHIEVE?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

3. DO YOU FEEL YOU REACHED YOUR GOAL? EXPLAIN.

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________________________________________________________________________

________________________________________________________________________

4. WHAT DID YOU LEARN FROM THIS PIECE?

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________________________________________________________________________

5. WHAT WOULD YOU DO DIFFERENTLY IF YOU WERE TO REPEAT THE ASSIGNMENT?

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________________________________________________________________________
PART II  SLIDE IDENTIFICATION

FROM THE LIST BELOW, PLEASE SELECT THE CORRECT STYLE OF ART AS IT CORRESPONDS TO THE SLIDE PRESENTED AND INDICATE THE ANSWER BY COMPLETELY FILLING IN THE CORRECT LETTER OR LETTERS ON THE SCANTRON SHEET.

A  ABSTRACT EXPRESSIONISM        AD  NEO CLASSICISM
B  AMERICAN SCENE/REGIONALISM     AE  POP ART
C  CUBISM                        BC  POST IMPRESSIONISM
D  FAUVISM                      BD  REALISM
E  FUTURISM                     BE  ROMANTICISM
AB  GERMAN EXPRESSIONISM         CD  SURREALISM
AC  IMPRESSIONISM

PART III  ART CRITICISM

PRESENTED BEFORE YOU ARE 2 PAINTINGS, BOTH ENTITLED THE SISTERS. THEY WERE PAINTED BY DIFFERENT ARTISTS, MARY CASSATT ON THE RIGHT AND EMIL NOLDE ON THE LEFT. PLEASE COMPARE AND CONTRAST THESE TWO SLIDES FOLLOWING THE ART CRITICISM OPERATIONS LEARNED THIS YEAR. BE SURE TO INCLUDE THE THEORIES OF ART IN YOUR ANALYSIS.
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