

Beyond Grades:

Using Authentic Assessment to Empower Artistic Voice



Janet Taylor

jataylorart@gmail.com

Twitter/Insta: @jataylorart

www.artedcollective.weebly.com



Jeanne Bjork

bjorjea@pewaukeeschools.org

Twitter/Insta: @bellafiore3

<https://phsvisualartdept.weebly.com/>

Introduction

JANET TAYLOR

- × 10 years Scenic Artist
- × 11 years HS Art Teacher
 - × Western Suburbs of Chicago (but also CPS)
- × A little of everything; currently Jewelry/Metals, Sculpture, all 3 AP Portfolios
- × Choice-Art Teacher
- × Writer for AOEU

JEANNE BJORK

- × 10 years as a first grade classroom teacher
- × 2 years as web designer
- × 20 years as an art educator
 - × Suburban Milwaukee
 - × Advanced 2D art classes, AP Art and Design and all Digital art classes
 - × Modified Choice -Art Teacher
- × Writer for School Arts Magazine
- × Former WAEA Board Member



Overview:

- × What is Choice
- × Grading vs Assessment
- × Teacher-Led v. Student-Led Assessment Practices
- × Types of Assessment in the Art Room
- × Assessment in Quarantimes
- × Feedback Strategies via the Feedback Loop
- × Other Benefits of Assessment
- × Conclusions and Additional Resources

What is CHOICE?

Choice Art...

- ... is scaffolded with supports;
- ... includes technique and conceptual thinking;
- ... supports students' Creative Processes;
- ... can look different per classroom;
- ... empowers student voice.



What is CHOICE?

WAYS WE TEACH & LEARN



PROJECTS

Teacher Driven
Process &
Outcome



CHOICE-BASED

Varying Levels of
Guidance, Constraints,
Supports & Outcome



TAB, STEAM, DESIGN THINKING

Driven by Prompt
and/or Problem- Student
as Engineer, Artist



ARTWORK

Completely
Student Driven
Process &
Outcome

WAYS WE TEACH & LEARN



THE CHOICE CONTINUUM

Varying Levels of Guidance, Constraints, Supports & Outcome

CREATING:
Conceiving
and developing
new artistic ideas
and work.

Cr Pr
Re Cn

RESPONDING:
Understanding and
evaluating how
the arts convey
meaning.

PERFORMING:
Realizing artistic
ideas and work
through interpretation
and presentation.

CONNECTING:
Relating artistic ideas
and work with personal
meaning and
external context.

The Creative Process

Studio Habits of Mind



Radical Ideas: No grades!

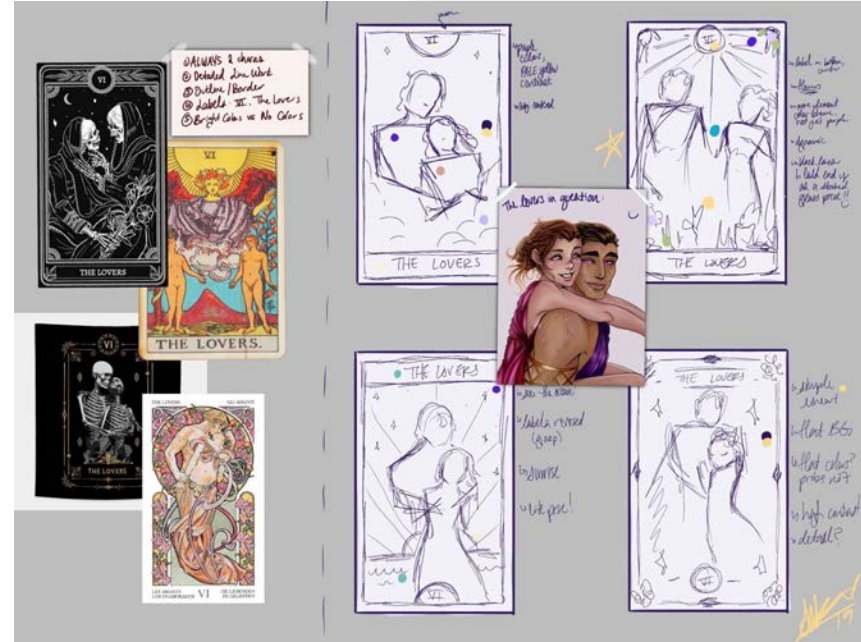
- Pilot a class
- Documentation of Process & Product
- Defend Your Thesis
- Student-led Assessment



What does no grades look like for Jeanne?

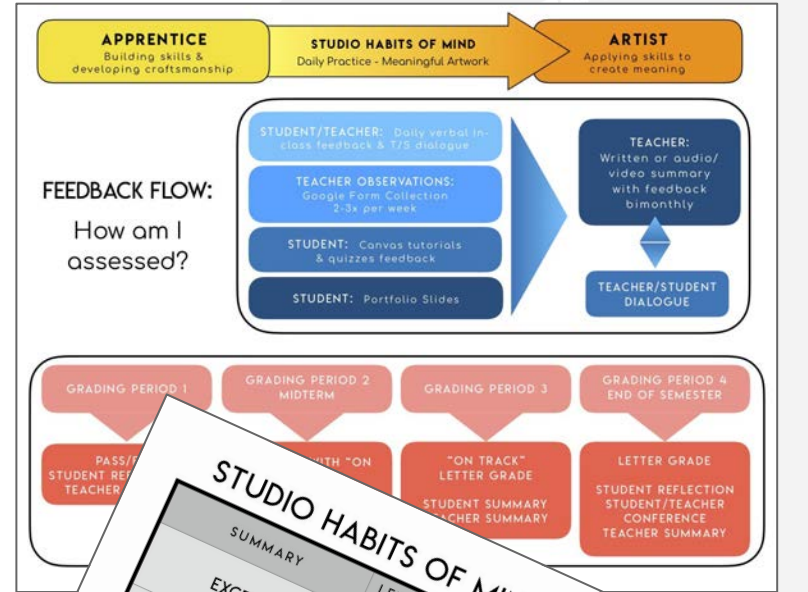
SLO-PPG meeting prompted this: Why don't we approach student assessment like this?

- × What if we asked students what they learned in a REAL conversation
- × What if they documented their learning?
 - × Would this be more authentic and relevant?
- × What if critiques were more varied less about grades more about learning?
- × What if students defend their thesis demonstrating growth through culmination of term art work, sketches, writing, rubrics and other chosen documentation



What does no grades look like for Janet?

- × Money where my mouth is
 - × If you value it...
- × Admin & Parents... and students
- × Working within the system
 - × Assignment grades → standards & feedback
 - × Feedback Flow → Apprentice to Artist
 - × Dialogue, "On-Track Grades"
- × Teaching community
 - × What does authentic learning look like?
 - × Evidence of Learning
 - × Social Media, Interactive Gallery, etc.



STUDIO HABITS OF MIND: HOLISTIC GRADING		DESCRIPTION	
SUMMARY	LETTER GRADE		
EXCEEDS	A	Student understands the SHoM, and is consistently able to integrate and apply to daily practice. Student is demonstrating growth from apprentice to artist and has become confident in their skills.	
MEETS	A - B	Student understands the SHoM, and is fairly consistently able to integrate and apply to daily practice. Student is demonstrating growth from apprentice to artist. Student may still need support in some areas.	
NEEDS IMPROVEMENT OR APPROACHING	C	Student may be understanding the SHoM but may not be able to integrate and apply consistently to daily practice. Student is struggling to understand most to integrate and it is a challenge to integrate and	
NOT SATISFACTORY	D - F		
STUDIO HABITS			
DEVELOP CRAFT: TECHNIQUE & STUDIO			
ENGAGE & ...			

What is the difference between GRADING & ASSESSMENT?

The **goal of grading** is...

to *assign a standardized percentage or letter*
in order to **reward achievement**.

The **goal of assessment** is...

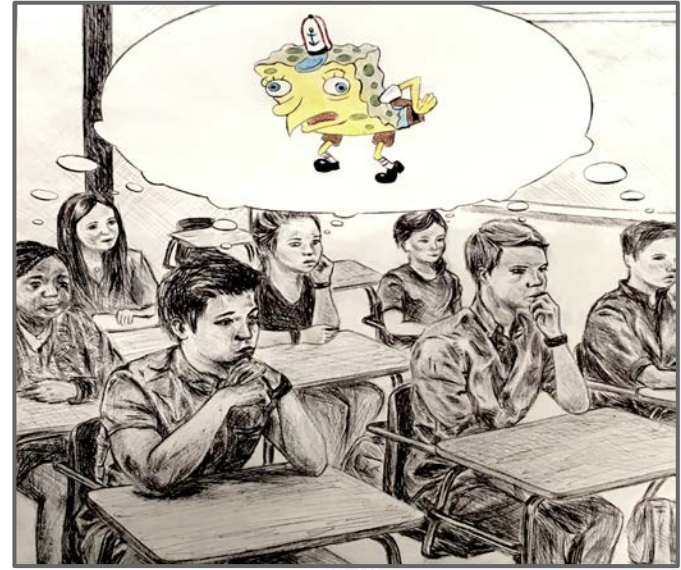
to **provide constant and consistent feedback**
in order to **engage students** in **authentic learning**
to **grow as individuals**.



The Goals of Grading



- × Everyone knows how it works
- × Group oriented
- × Quick



- × Assigns numbers/letters
- × Punitive; Failure is bad
- × Reinforces reward, not learning
- × Arbitrary
- × End product driven
- × Encourages comparisons
- × Destroys confidence



The Goals of Assessment



- × Encourages dialogue through feedback
- × Focused on process, driven by growth
- × Encourages risk taking, builds confidence
- × Focuses on standards, not on checking a box
- × Considers whole students, whole work
- × Empowers thinking
- × Meets students where they are



- × Takes more time
- × Teach your system
- × Re-wire student expectations and understanding of education



Teacher-Led v. Student-Led Assessment Practices

The **Teacher Led Model** ...

The teacher *determines what is assessed and how*. There is *limited feedback from the students*. The teacher creates the rubric and the student is given a grade. ***Students may self grade, but ultimately the teacher determines what has been learned and how it's graded.***

The **Student Led Model** ...

The student and teacher are a team to *determine what is assessed by creating authentic artifacts and documentation of learning*. The teacher and/or students create the rubric and ***the student determines a grade in collaboration with the teacher.***



Disconnection of Teacher-led Assessment Practices in Choice Classroom

How can Assessment be ***Student-Led and relevant*** to their learning experiences.

- × Collaborative model between teacher and student
- × Students identify their learning discoveries
- × Surface, deep, transference based on John Hattie model of visible learning

Can assessment be a learning experience in and of itself?

- × Public speaking
- × Defending your thesis
- × Documentation of learning is part of portfolio itself

LEARNING IS

The process of developing sufficient surface knowing to then move to deeper understanding such that one can appropriately transfer this learning to new tasks and situations.

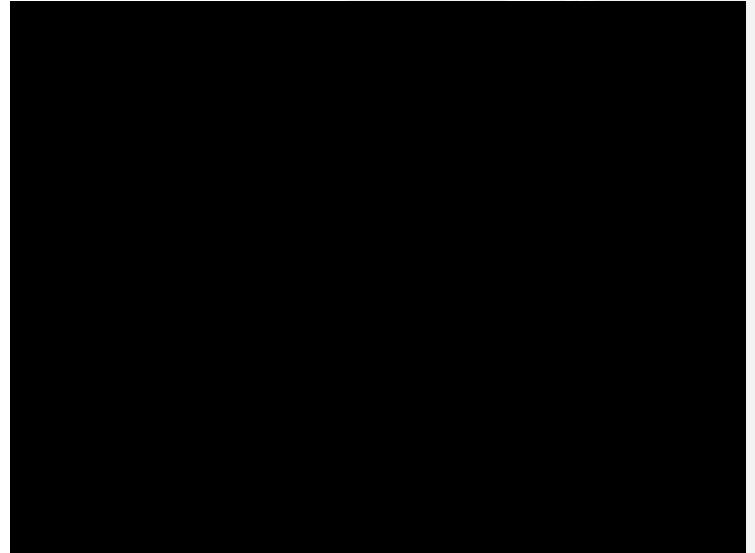
Speed Dating Critique

We will be doing critique a bit differently. You will be working in small groups to collaboratively critique. Your goal is to gather feed back in in quick rotation with students from class.

Here's how it will work.

1. Sit across from the person in the lined up tables.
2. If you're on the side facing the front of the room you are the critique-r, if facing the back of the room you're the presenter.
3. **Presenter:** Introduce yourself. Tell them briefly about your design concept and what you were trying to do. (like in 1 minute)
4. **Presenter:** Take notes as the person critiques your work. You will turn the notes in. These can be on a Google Doc or written. Make sure you as the artist has your name on top. Write the name of the critique-r with the section of comments from them.
5. **Critique-r:** Listen to presenter tell about their work
6. **Critique-r:** Introduce yourself. Using art vocabulary: Tell them a suggestion for improvement, Ask them a question, Tell them something they did well.
7. When time is called move to your right. If you're at the end of row move to a new side of the table and change roles.
8. Hand in your notes along with your design. Rubric is digital, make sure it is completed.

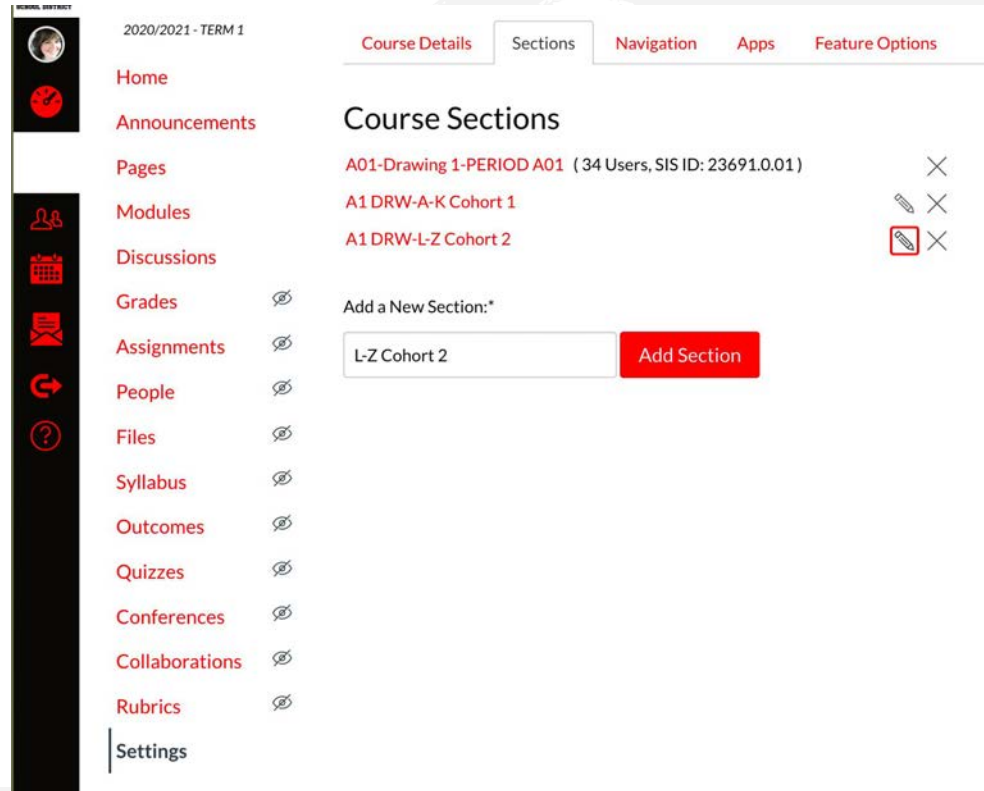
Speed Dating Critique



- Varied critiques help create a richer assessment process that is authentic
- Less canned more real (rubric only doesn't get there)
- Not graded but part big picture learning

Assessment during Quara-times

- × Break-out rooms in Zoom Instructor can pop in and out
 - × small groups
 - × critiques
- × Use Google Folders to organize and collect work and share screen
 - × Other [Google Ad-Ons](#)
- × Enabling students to share their screen and run the meeting (breakout rooms)
- × In Canvas create class cohorts to organize hybrid groupings
 - × Personalize learning based on delivery, in person, virtual, hybrid



The screenshot displays the Canvas LMS interface for a course titled "2020/2021 - TERM 1". The left sidebar contains navigation icons for Home, Announcements, Pages, Modules, Discussions, Grades, Assignments, People, Files, Syllabus, Outcomes, Quizzes, Conferences, Collaborations, Rubrics, and Settings. The main content area shows the "Sections" tab selected, with a sub-tab "Course Details" also visible. Under "Course Sections", there are three listed sections: "A01-Drawing 1-PERIOD A01 (34 Users, SIS ID: 23691.0.01)", "A1 DRW-A-K Cohort 1", and "A1 DRW-L-Z Cohort 2". Each section has a corresponding icon (a person, a pencil, and a red square with a pencil) and a close button (an 'X'). Below the list, there is a section titled "Add a New Section:" with a text input field containing "L-Z Cohort 2" and a red "Add Section" button.

The Feedback Loop

The **goal of feedback** is to...

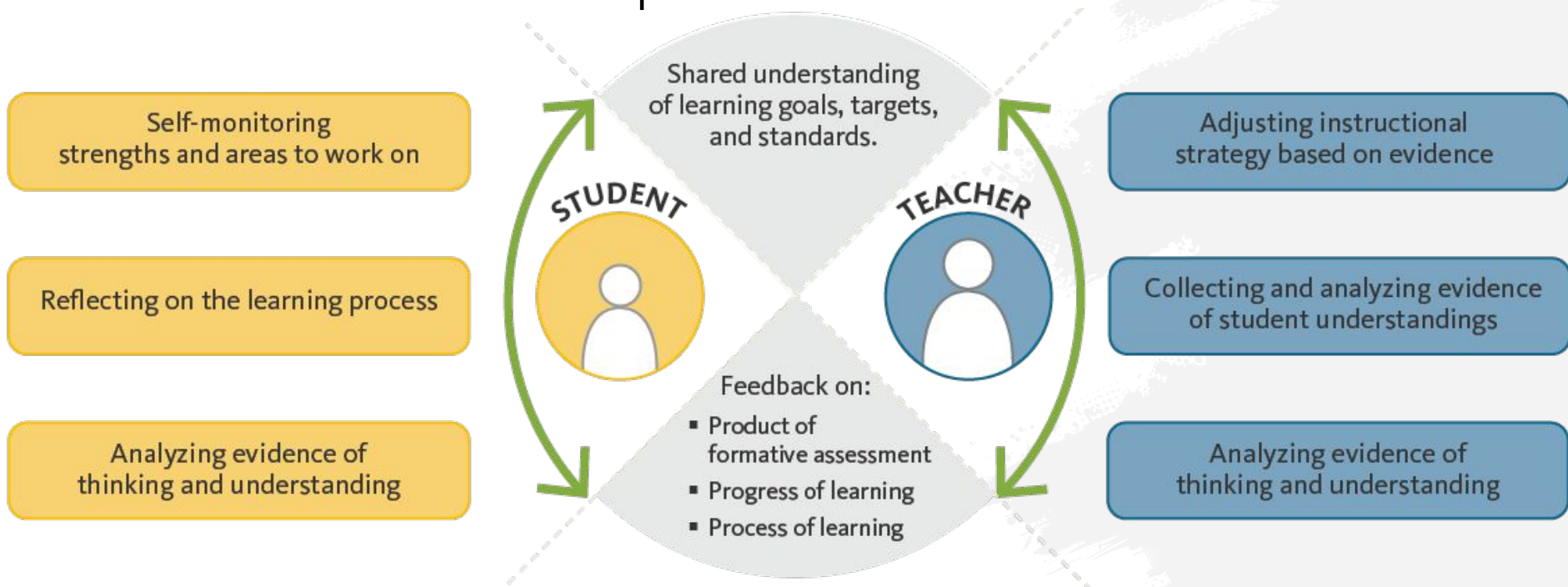
provide **real-time information** for students to **reflect, improve upon**, and **push thinking** beyond a rubric expectation.

The **goal of the feedback loop** is to...

engage fully in the **creative process** between **both student and teacher**, creating a **dialogue for learning** in which **all participants push thinking** and **empower student voice**.



The Feedback Loop



Cultivate Interactivity in Your Classroom with the Formative Assessment Feedback Loop

Types of Assessment in OUR Art Rooms

- Formative, Day-to-Day, Informal
- Summative, Formal, End of unit
- Cumulative, Growth Model



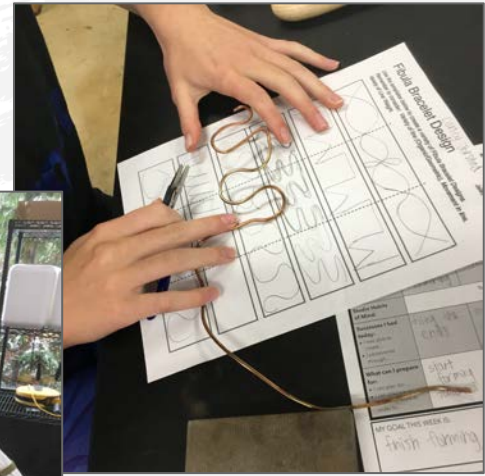
A Semester of Assessment in Janet's Art Room:

× **Formative** → **Tools in the Toolbox**

- × Putting points to learning? NO!
- × Feedback, Standards, Low-stakes checks for understanding
- × Practice skills, concepts, and the Creative Process
- × Mini Projects / Challenges
- × $\frac{1}{2}$ - $\frac{2}{3}$ of the semester

× **Summative** → **Application of skills to make meaning**

- × Artwork (2-3 a semester)
- × Demonstrate Creative Process “in action”
- × Reflect to engage beyond “I’m finished”



A Semester of Assessment in Janet's Art Room:

- × **Cumulative** → **Final Exam**
- × **Growth Portfolio**
 - × Day 1 → End-of-Semester
 - × Articulation of learning
 - × Celebrate growth

Evidence of Learning

(Documentation, Articulation)

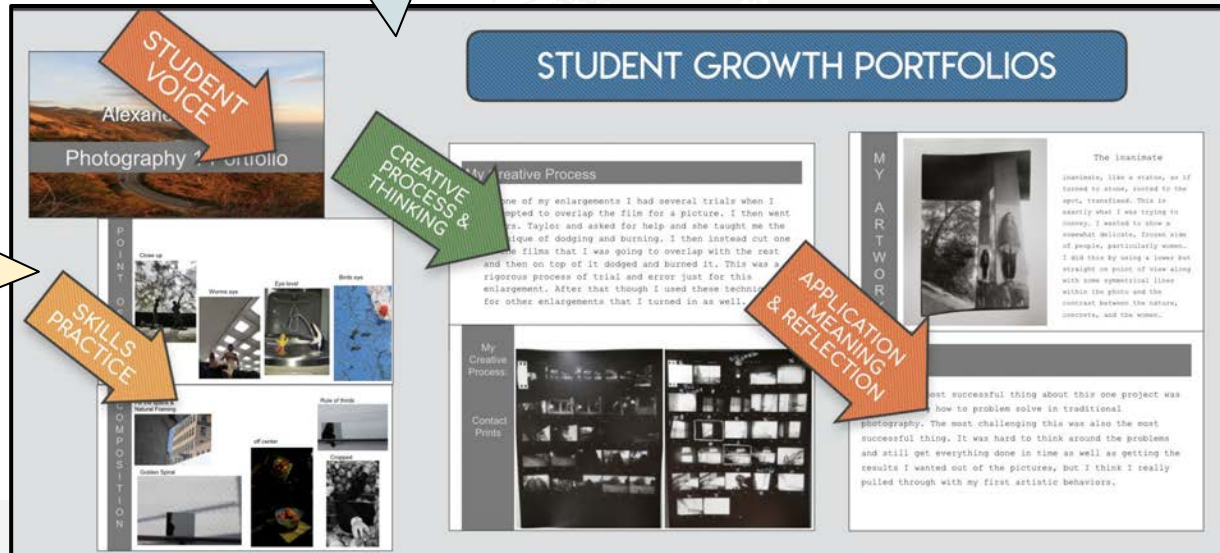
Growth of Skills

(Development, Exploration,
Practice, Application)

Evidence of Thinking

(Reflection & Connections)

We must **explicitly teach** and therefore **assess** for **what we value** in our classroom.



A Semester of Assessment in Jeanne's Room

Formative to Summative to Cumulative= GROWTH

Process of formative check-ins culminates in summative planning meeting made up of

- × Mini critiques (non graded)
- × Peer chats (non graded)
- × Written reflection-part of whole
- × Sketches, boot camps, media experimentation

Planning process leads to Art Work based on visual journal research and planning

Art is Part of the Process of Learning looking at:

- × The 3 Cs: Concept, Craftsmanship, Composition
- × Standards about Creating, Planning, Presenting and Responding
- × Grading for Learning-Process is the focus of learning
 - × planning, artwork, artist statements, presentations= process of learning
 - × Final exam is a cumulative presentation of student selected artifacts that document their learning

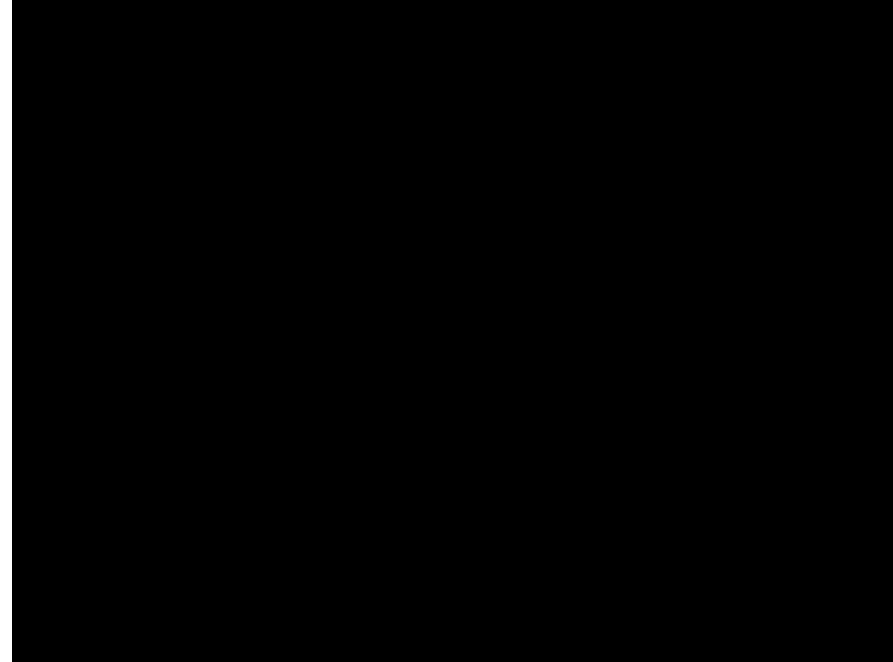
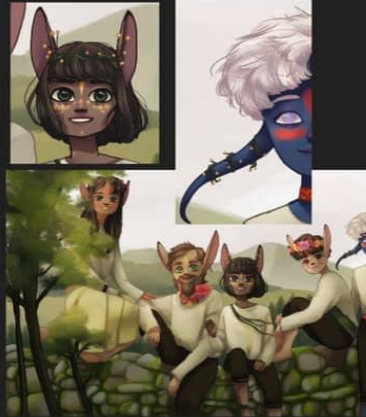
Summative End of Term Conference with Student

Practice and Experimentation: 2

- Used this photo of a stone wall to help me draw my wall
- Took more pictures of myself to help with the drapery and anatomy
- Added noise in photoshop for old photo texture
- The plan:
 - A photo taken of a group of Vdabins relaxing during a flower festival
 - Yumikren cut off
 - Rewriting history/bias
 - Not wanting others to see the enemy being kind and celebrating with locals
 - Also note: the only blue is the skin



Revision 2



Other Benefits of Assessment

- Teaches Literacy (Speaking and Writing)
 - Artist Proposals
 - Artist Statement
 - Annotating; Making thinking visible
- Supports Executive Functioning
 - Goal Setting & Planning
- Authentic Intervention & Extension



Assessment as a Literacy Tool

- × Artist statements-how to write
- × How to do research that's relevant to what the student wants to learn
- × How to talk in front of people
- × How to defend your work and process
- × How to ask for feedback
- × How to have an adult conversation and be reflective
- × How to synthesize learning

History Of illustration

#1 Joe Prytherch

Joe Prytherch, also known as Mason London, is a designer and illustrator from London. He graduated from University of Sussex, Falmer, United Kingdom, majoring in filmmaking. When he was a teenager he self taught himself basic animation skills by watching tutorials. The duration of his work is about two years. His main influences were Dust La Rock, ex-art director and cofounder of Fool's Gold Records; ex-art director of Edbanger Records; and Amsterdam-based illustrator Parra. I liked this illustrators work because it was like cartoonish and realistic mixed. There's no blending only flat colors but he still added shading and I think I could make an illustration achieving this.



#2 Ken Tackett

Ken Tackett is a freelance illustrator, painter, and designer. He graduated from the New Hampshire Institute of Art in 2012. His work has been featured in several galleries across the country. His work is mostly inspired by anatomy, both organic and artificial. Ken worked for about two years, while living in Amarillo, TX. His influences are a combination of paintings from the old masters, current lowbrow masters, contemporary masters of illustration like Edel Rodriguez, fantasy literature, power metal and anatomy. Most of his art was created using Adobe Illustrator. I like the way this illustrator created most of his artwork to look almost like an abstract piece, and that he had bright colors that catch your eye. If I were to incorporate something I think I would try to make an art piece with bright colors he used.

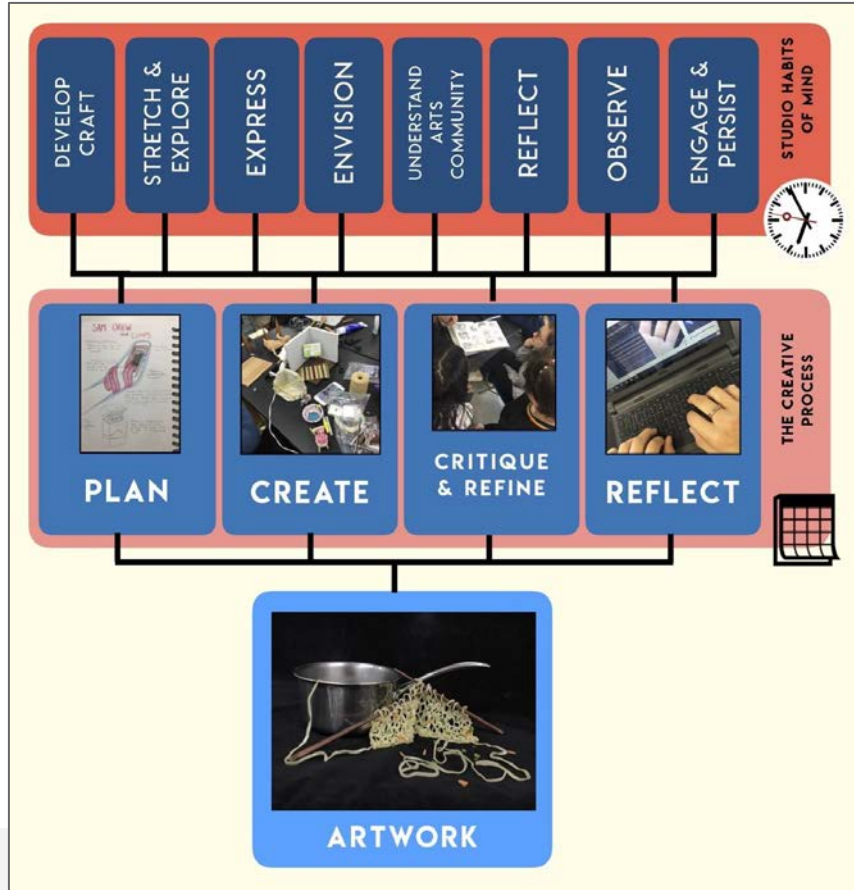


#3 Aaron Fernandez

Aaron Fernandez is a illustrator/animator, and he has been for about three years. Graduated in 2016 from Pratt Institute in Brooklyn, New York, for communications design with an emphasis in illustration. He spent most of his childhood making art. His dad was also an artist and he would draw and paint with him a lot. He likes to create 3D rendered work. I chose this illustrator because his work really caught my eye, I love all the bright colors. I also think its cool that he was made so many layers to make it seem like you were looking past certain objects.



Assessment to support Executive Functioning



- × Studio Habits of Mind
- × The Creative Process
- × Artwork

GOAL SETTING
breaks down large, overwhelming tasks into daily, authentic expectations.



Assessment to support Executive Functioning

WEEKLY ARTWORK GOALS

ARTIST'S NAME:		ARTWORK I AM CURRENTLY WORKING ON:				
WEEK OF:	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY SUNDAY
My goal for today: <ul style="list-style-type: none"> I will complete... I plan to work on... I hope to accomplish... 						
Questions I have: <ul style="list-style-type: none"> As I start class today, I wonder... I need help with... Before I can do... 						
Studio Habits of Mind:						
Successes I had today: <ul style="list-style-type: none"> I was able to create... I persevered through... 						
What can I prepare for: <ul style="list-style-type: none"> I can plan for... I can prepare or refine my work in order to... 						
MY GOAL THIS WEEK IS: (this is week. Where do you see yourself by the end of the week? Remember, this is a goal, and it's up to you to make it happen.)						



STUDIO HABITS OF MIND

	I WILL ...	M	T	W	TH	F
DEVELOP CRAFT	...practice new art skills and techniques. ...improve my existing skills and techniques. ...experiment with new art materials.					
ENGAGE & PERSIST	...practice staying focused on my art. ...work through mistakes and not give up.					
ENVISION	...plan the next steps of my artwork. ...think up lots of different ideas. ...design and imagine what I hope to make.					
EXPRESS	...make art that shows a feeling or idea. ...make art that tells a story. ...make art that shows an opinion.					
OBSERVE	...notice details that most people do not. ...compare and contrast. ...look at something from a different perspective.					
REFLECT	...think about my artistic process. ...ask "what if" questions about artwork or the artistic process.					
STRETCH & EXPLORE	...creatively problem solve to overcome obstacles. ...learn to love my mistakes and create something unexpected with them. ...playfully explore new materials and ideas.					
UNDERSTAND ARTS COMMUNITY	...investigate art and artists that are interesting to me. ...use critiquing strategies to evaluate my own and others' artwork. ...use peer discussion to give, receive critical feedback and for inspiration.					

My goal for today:

- I will complete...
- I plan to work on...
- I hope to accomplish...

Questions I have:

- As I start class today, I wonder...
- I need help with...
- Before I can do...

Studio Habits of Mind:

Successes I had today:

- I was able to create...

I will complete my portfolio slides & turn in my metal

I need help with filling out the slides

I was able to work on my portfolio

I will talk with Ms. Taylor about assignments and making sure I catch up.

I need help with catching up and everything submitted.

I was able to talk to Ms. Taylor about my assignments

I will work on continuing to saw & create different lines

I wonder how we will learn to form different lines

I was able to learn more sawing skills

I will work on taking photos today for my slides

I wonder what values I can demonstrate in my images.

I was able to take photos of my bracelet

STUDENT DEVELOPED GOALS ARE:

- ★ Specific
- ★ Measurable
- ★ Attainable
- ★ Relevant
- ★ Timely

Turn the sheet over. Mark which Studio Habit of Mind you are using. Write a few key words to identify how you are working.

Assessment as Intervention & Extension

- × Opportunities for **authentic intervention and extension** BECAUSE OF...
student voice and choice!
 - × Individually supporting students
 - × Students become inspired by each other, not competing
 - × Student driven assessment
 - × Changes from “You didn’t do THIS!” to “You COULD do this or this or that!”



Conclusion

Assessment...

- × is not punitive;
- × is driven by feedback;
- × creates an authentic learning environment;
- × empowers student voice and
- × is part of the collaborative process of learning in a choice-based classroom

Grow Your Practice...

- × Now is the time to play and try things
- × Give yourself grace
- × Ask students to help

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Twitter/Insta: @bellafore3

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[How to Use the Creative Process to Support Online Learning](#) (Janet Taylor, AOEU)

[How to Give Authentic Assessment for Online Learning](#) (Janet Taylor, AOEU)

[Student Growth Plans and Assessment](#) (Frank Matas, Art Ed Collective)

[Cultivate Interactivity in Your Classroom with the Formative Assessment Feedback Loop](#)

[Google Changes and Add Ons for 2020-21 School Year](#)

[Freeware and Free Apps to Use or Remote and Virtual Learning](#)

[Studio Habits of Mind](#) & [Studio Thinking](#) (Project Zero; Lois Hetland, Ellen Winner, Shirley Veenema, Kimberly M. Sheridan)

[The Open Art Room by Ian Sands and Melissa Purtee](#)

Presents a framework for choice-based instruction for secondary level (grades 6–12) art education.

Additional Resources