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COLAISTE NAISIUNTA EALAINÉ IS DEARTHÁ
NATIONAL COLLEGE OF ART AND DESIGN

HOW TO ASSESS GROUPWORK EFFICIENTLY AND EFFECTIVELY
IN ART , CRAFT AND DESIGN EDUCATION : A DEVISED
STRATEGY.

A DISSERTATION SUBMITTED TO THE FACULTY OF EDUCATION

IN CANDIDACY FOR THE
B.A. IN ART AND DESIGN EDUCATION.

BY
CONAN MAC OSCAIR

APRIL 1999

I hereby declare that this Dissertation is entirely my own work and that it has not been submitted as an exercise for a diploma or degree in any other college or university.

Signed : *Gene Mac Esch*

For the Day

NATIONAL COLLEGE OF ART AND DESIGN

B.A. DEGREE IN ART AND DESIGN EDUCATION

DISSERTATION ABSTRACT

CONAN MAC OSCAIR

HOW TO ASSESS GROUPWORK IN ART,CRAFT AND DESIGN
EDUCATION : A DEVISED STRATEGY

This Dissertation is intended as a contribution in the creating of forms of assessment in groupwork. The assessment strategy is not to be taken as a definite devised universal system , but rather one which is versatile and can be modified to suit the needs of particular circumstances. In chapter 1 there has been an extensive amount of literature read on the role of assessment , an investigation which builds to the later concerns of chapters upon concepts , methods and guidelines in assuring a successful outcome. Chapter 2 of the Dissertation examines the principles of assessment which leads into assessment practices within the schools. Chapter 3 is an overview of necessary considerations one would need to take into account before commencing groupwork. These groundwork considerations involve a

training in cooperative skills , the constructing and adapting of tasks and the 'action'.Chapter 4 is an overview of the methodologies used in the classroom, having explored the nature and purpose of assessment, an assessment strategy is devised that is purposeful , valid , reliable and manageable through the means of an exploration of various methods and procedures as outlined.Finally, chapters 5 and 6 are the evaluations and conclusions of an assessment strategy that possibly might be considered for enhancing both student and teacher performance in further assessment situations of groupwork in art , craft and design education.

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INTRODUCTION

The assessment of art has been and continues to be one of the most incommensurable issue in the teaching of art. Making judgements about the adequacy of a student's art work is no easy task. Neither the criteria nor the standards to be applied are easily selected. Furthermore, the literature in art education shows no strong consensus concerning the 'best' ways to assess. Research findings too are inconclusive. The lack of definitive research findings provides no consolation to the classroom teacher facing twenty or more students. Decisions need to be made; neither the teacher nor the students can wait; we must act now.

What place should assessment have in education? Traditionally, schools have taught evaluation and assessment separately in isolation. Desmond contends that evaluation should be part of assessment whereby both are incorporated as one whole. The 1998 White Paper – Charting our Education Future, has reinforced this non-traditional pattern by making evaluation part of the foundations of assessment.

A result of this lack of communication between 'White Paper engineers' and the teacher is that the assessment in art education has been too little considered. This is unfortunate. One might have expected strategy-making in this area to begin with broader questions about what assessment in art education might hope to accomplish, and from there to more specific questions about what should be pursued in assessment and in what ways. We have grown used to confining our thinking with traditional methods of assessment which have been with us for a century and more, indicating a need for reform.

Education we say is orientation for existence, or preparation for life. Art education develops areas of observation, problem solving, appreciation and much more. If these skills and purposes are to be fully appreciated and achieved, it is through us as educators the fundamental responsibility lies.

The main problem of this misrepresentation is that many of those qualities, which often go unnoticed in the study and practice of art are never assessed in the classroom or in examination situations. In this dissertation I will investigate assessment in education. Assessments

character , purpose , approach and practice will be outlined and explored.I will aim to build upon this study in order to devise a system that will not be a universal strategy , but one which can be easily modified to suit the need of a particular situation.The devised system will incorporate student self assessment sheets and teacher assessment sheets which will be examined and coordinated at the end of the second years scheme in order to display problems encountered and conclusions drawn.In the final stages , the results of which will be produced in an account of the teachers observations, incorporating explored comments.

Finally the benefits of this or a modified system will be summed up in the evaluation and conclusion to the dissertation.

LITERATURE REVIEW

CHAPTER I

Assessment bears an immense weight in education reform in the nineties, an era of discontentment with the traditional forms of assessment. As the century draws to a close there have been strengthened calls for the shake-up of restructuring, and an obligation of accountability. This restructuring of assessment will need to take into consideration, the planning of assessment, the individual's role in ones assessment and the teacher's and school's involvement in assessing. This is outlined by Ruth Sutton :

If assessment is accepted as a central feature of the education process, then it follows that it deserves a central place in our thinking and planning of teaching, at a whole school level as well as at the level of the teacher teams and individuals. (1)

With this in mind ones first steps in assessment should involve careful planning – the checking of plans, topics and schemes. Creative planning will be the key to success in assessment. A successful assessment strategy is one that is purposeful, valid, reliable and manageable.

In discussions on education, assessment and evaluation are often mistakenly used as synonyms. It often is the case that there is a lack of understanding as to how these terms are utilized. They have specific roles that should not be confused with their relationships as outlined by Allison:

Evaluation is, by definition a judgement, or in other words, a qualitative statement of value of some kind. Assessment however is generally taken to imply some form of measurement that although it is not always or necessarily the case is most often expressed in

quantitative terms. Assessment therefore, is different from evaluation in that it can be seen as one of the contributors to a range of factors upon which evaluation can be made. (2)

In 1995, the Department of Education published the White Paper on education. The paper profiles the department's directions and targets for future progression. Derived from the findings of the National Education Convention of 1993 and the converging meetings of Ireland's leading educators it recapitulates the role of evaluation as an integral part of assessment and advises the intergradation of assessment and evaluation.

Careful assessment underpins all good educational practice Assessment encompasses all methods used to evaluate the achievements of an individual or group. It is usually concerned with the gathering of information related to the student's knowledge, understanding, skills and aptitudes As essential shift in emphasis from external examinations to internal assessment will be implemented in the future. (3)

The assessment of art and design is an exceedingly contentious topic in itself compared to the subjects of maths and science. In the case of these their very nature is governed by a set of rules which provide consistency of results, hence allowing the assessment of the pupil's ability to be made objectively in relation to the application of those rules. Art and design on the other hand is considered to be too diversified and too much of an individual personal activity to be assessed in the same manner as other subjects. Clement contents :

Art does not rely so much upon the acquisition of a certain body of knowledge as is so evident in such subjects as history and physics. There are fewer certainties in art – in such subjects as mathematics and science, many things can be said to be right or wrong – in art we are more concerned with appropriate responses than with right answers Art and design is strongly argued by many, that it is not primarily concerned with working towards

particular solutions to problems but finding varieties of solutions as well as differences in reaching them. (4)

By the very nature of the subject art involves « continuous negotiated assessment », which may be less necessary in other subjects. Thereby in ones groupwork situation one would be assessing students on a day to day situation – not at the end of a scheme. When one talks of a negotiated assessment one incorporates self-assessment by the students and pupil assessment by the teacher, as well as incorporating a variety of assessment strategies to suit the students as art is a very broad subject.

One of the major issues is the lack of clarification in illuminating what is to be assessed and in what terms criteria can be defined. They are generally broadly defined and left to the interpretation of the examining instructor. The failure on the part of the instructor, the Department of Education and school system to specify the basis upon which marks are assigned leads to such chaos. There is no clean definition or expectation of the level of skills to be accomplished. In general there is no satisfactory system for assessing students' work in a regular coherent manner as stated in the White Paper. Therefore it is left to the teacher who is guided on the universal assessments of skill levels, understanding, originality and creativity. As one can see much is left to the interpretation of the examiner making an obvious case that there is still much to be accomplished in the area of assessment.

Despite the technical and theoretical advances in education and also psychology during the past century, we are still unable to propose an altogether viable system for assigning marks that will satisfy the body of educators. Perhaps one could act upon a theory put forward by David A. Payne who suggests that :

Information about a student's progress toward a specified set of instructional objectives is gathered, combined in appropriate ways, and summarized as a mark Such marks are viewed as summarizations of data, rather than value judgements.

He further suggests that if we could develop a system where we, as teachers, give our value judgement, then get the student's judgement and combine the two and get a combined assessment which we could act on – we would have something.

FOOTNOTES

CHAPTER I

1. Ruth Sutton, a framework for teachers NFER – NELSON – BERSHORE, 1991
2. Brian Allison, « Some Aspects of Assessment in Art and Design Education » in Assessment in Arts Education, A Necessary Discipline or a Loss of Happiness ? e. Malcolm Ross. (Oxford : Pergamon Press, 1986) p. 115
3. Department of Education, Charting our Education Future, White Paper on Education. (Dublin : Stationary Office. Government Publications, 1995) pp. 59, 60
4. Robert Clement, The Art Teacher's Handbook (London : Hutchinson, 1986) p.233

ASSESSMENT IN OUR SCHOOLS

CHAPTER II

Principles of Assessment :

Assessment should incorporate several respective principles. Firstly it should be continuous, not essentially at the beginning or at the end of a semester. Assessment must be made on integral part of the curriculum, whereby children are assessed while engaged in classroom learning, not purely before or after set examinations. Assessment should focus on the students' strengths – trying to find what the student knows, what they can do, and how they can use this knowledge in learning. Infact, the most important evaluation is self examination, whereby students and teachers need to understand why and what they are doing so that they may have some sense of their own success and growth. Assessment will also need to invite active collaboration between teachers, pupils, schools and parents in order to reflect and assess learning. As the White Paper suggests :

Assessment should cover comprehensively all parts of the curriculum and all various elements of learning – the cognitive, creative, affective, physical and social development of students, their growth in self esteem, the personal qualities being acquired, and the acquisition of knowledge, concepts, skills, attitudes and values. With this approach, assessment should identify the students' learning strengths and weaknesses as a basis for decisions about his/her further learning needs. Effective assessment will help to overcome difficulties and lead to improvements in performance. (1)

In art education, a lot more is being developed other than abilities in drawing, painting, designing or making. One's abilities, attributes and qualities should be encouraged and developed by means of participation in practical skills, theory,

problem solving, self expression and creativity. With such a vast amount of experiences we must support them with a range of assessments :

Formative :

In formative assessment a concept is chosen, the activities be devised, whereby the students are engaged with the activities and then an assessment is made as to how well the concept has been learned.

Diagnostic :

Diagnostic assessment aids the identification of strengths and weaknesses in student's performance and understanding and also appropriateness of lessons and teaching method.

Criterion – referenced:

A judgement is made as to whether students work meets certain criteria, which has been agreed upon.

Norm – referenced :

This describes the case where student's efforts are compared with the performance of other students of a similar age group.

Summative :

Summative assessment is an examination that bases a grade or mark, thereby indicating a level of achievement at a particular stage.

Self Assessment :

Self assessment is where students examine one's own work in terms of comprehension, effort, motivation, performance and future progression.

The principles of assessment as noted in this section embody observation, discussion, encouragement, monitoring, planning and most importantly commitment.

ASSESSMENT WITHIN OUR SCHOOLS

In art and design education « assessment » is a particularly contentious topic. For the majority of teachers it is considered to be too diverse and too much of a personal activity on the part of the pupils to be assessed in the same way as for example mathematics. Mathematics is governed by a set of rules, which provides consistency of results. Art and design on the other hand is not primarily concerned with working towards particular solutions to problems but rather finding a variety of solutions as well as differences in ways in reaching them. Therefore as Brian Allison presents it :

As it happens, this particular quality in art and design education, that is it's non-rule governed nature and the expectation of diversified responses is a major justification for it's inclusion in the curriculum as it provides opportunities for the development of thought patterns as well as particular expressive skills and abilities which are not much in evidence elsewhere in the curriculum. (2)

The educational function of assessment within our schools is not to rank schools, classes or individuals, which is widely practised and accepted – but rather more beneficially used to improve teacher and pupil performance and to amplify learning. This is supported by the White Paper, which suggests :

Assessment and the uses, to which it is put, will influence teaching methods and the wider school environment. (3)

In our schools we have two distinct functions in assessment :

Professional Assessment :

Professional assessment helps teachers to educate the pupils and complement curriculum planning. Through such a manner, it will be used to enhance the quality and quantity of what is being taught.

Managerial Assessment :

This approach uses assessment to manage the education system efficiently. In practising this system our curriculum tends to be examination based, with narrow focus.

Managerial assessment is what we'll try not to practice in our groupwork assessment, for examinations are only one of many means of assessment, yet a great amount of importance has been placed on them by students, parents, employers and politicians alike. I find this unfortunate considering this type of assessment is seriously limited in that they are exclusively summative.

GROUPWORK ASSESSMENT :

Accordingly in this chapter we have observed the underpinning « principles of assessment » and « assessment in our schools », which in turn will enable us to put the issue of how to assess Groupwork into some sort of context.

The question repeatedly asked be : how can you assess student's performance when a group has carried out the task ? How do you distinguish who's done what within a group ? These are merely two of the endless questions concerning groupwork assessment. These being constant questions amongst our teachers, it will come as no surprise when I state, groupwork within our schools is a limited industry and when exercised you can be certain that the

greater percentage of cases are regulated with incorrect assessment procedures. In answering such typical questions, it is necessary to disentangle the issue of learning on one hand from the subject of giving grades ; indicating that students needs for feedback is generally being fused with the teacher's responsibility to give grades.

The classification of the various methods of group assessment are put forward by Elizabeth G. Cohen in her book « Designing Groupwork » (Headings only).

Feedback :

It's a common assumption that groups and individuals will want to know if they are heading in the correct direction in the solving of a set task. It's a natural reaction of curiosity and intrigue in knowing whether what you have produced measures to the set criteria and if not, what can be done to improve the work. Feedback for learning can be obtainable in many ways, you could have a « built-in evaluation », a method whereby students can see for themselves whether or not they have been successful ; an example could be if you were to successfully make a device operate. Feedback is especially desirable when the group is unsuccessful. General response are that of frustration, but rather than showing them what's to be done, encourage them into trying some new strategies – for your assessing their work, not your own and after all people learn from mistakes. Feedback can also be given in the form of individual reports – accounts kept by the teacher during the progress of a group's task. The group or student should receive specific feedback clearly stating what they did well or what areas need improvement. Reasons must be given for such statements, as non-specific phrases like « very good » or « that's fine » are non-beneficial to a student, as they are not pointing to anything in particular the student or group has done well. One must remember that the class needs feedback on their group process as well as on their own work.

Assessing a groups product :

Initially one would begin with some form of feedback to the group. All feedback should be honest, clear and specific. Have the group do their own evaluation in a group presentation. This will enable you to evaluate what learning has taken place – often one will find they'll have important areas of misconceptions, which will need correction. If at any stage you find it difficult to listen to the presentations and preparing your feedback simultaneously, then take notes and provide feedback on group process and products at the next class session.

Another beneficial consideration is to pick upon a group that, according to its presentation, has clinched the central idea or has a product illustrating an important concept, and ask the groups members to provide additional explanation of what they have learned. This is of course a great advantage because these students can help extend your teaching – be it giving constructive feedback to your peers. Although, none of which will be possible unless you include the giving of work on feedback as part of your training program.

Grading :

Many of the teachers of groupwork recommend the assignment of a group grade for a group project – the belief being in making individuals dependent on the group effort for a satisfactory evaluation. Although this can have it's deterrent, especially if a group member is felt to be incompetent at the task, the group is likely to forbid them to have any part in the product. On the other hand the « good artist » will be encouraged to take over the task. For the above reasons it is therefore preferable to provide feedback on group products instead of grading them.

In Slavin Stads method (1983), the scores of students are based on the amount of improvement individuals show in comparison to the last testing, an admirable concept because a team can not be penalized for members whose entering achievement level is low.

Subsequent to any series of group tasks designed to teach certain skills, terminology or concepts, it is advisable to design an examination to test the individuals grasp of those concepts. This will provide the formal occasion for grading. Utilize groups to your benefit when preparing for the exam ; students who have worked through the tests will be able and prepared to help each other.

Let us quickly summarise. In our separating of the necessity for feedback in the learning process from the grading issue, the problem of « what can I do » becomes less difficult. Let us recall that feedback is equally accomplished by peers as well as by teachers. It can take place while the groups are at work, in individual conferences with the teacher, or during a wrap-up. Including a wrap-up each day at the close of a groupwork session is invaluable for feedback on both process and product.

In giving grades, teachers can meet this responsibility by evaluating some individual products of groupwork and by testing for their grasp of the basic concepts the group tasks were designed to teach. Well-designed groupwork can produce major gains, even on standardized achievement tests.

INTERVIEW WITH A TEACHER ON GROUP ASSESSMENT IN SECOND LEVEL EDUCATION, DATED : 16TH JANUARY 1999.

The following literature reads a taped interview held with a practising educator of art in post-primary education. The teacher wishes to remain anonymous, hence will be referred to as teacher 1.

In the preceding pages I have included my questionnaire Fig. 1 and reiterated the substance or essence of the interview responses.

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Teacher 1 said he practises groupwork but not on a regular basis – once a year with any given class. When organizing the groups he tries to ensure they are of mixed ability, usually incorporating friends to ensure they enjoy the activity and work well together. He finds friends can usually solve problems practically together. The numbers involved in a group varied, generally between two and four.

The teacher mentioned « time » in areas such as pre-training and assessment. He stated that surplus time was not there for training in groupwork skills although he did consider teaching them during the proceedings. Teacher 1 remarked that in the « ideal » world there would be time to assess the students every day, although he generally assesses them from time to time during the scheme but thoroughly at the end of a scheme.

When questioned on the teacher and school assuming their own degrees of responsibility for assessment standards I was met with some interesting responses. Teacher 1 recapitulated upon the National Curriculum setting it's own criteria for the schools to follow, although he did acknowledge that teachers and schools have assumed their own degrees of responsibility for such standards. He went on to express the obvious need in such circumstances for reform, although he spotlighted it as being a sensitive issue. He indicated, with innovation, there tends to be implied a criticism of what has been – although we might want reform we must be careful not to take it upon ourselves, stating that that would not be democratic. He finished by declaring that the National Curriculum requires a national standard and if everyone was doing different things, how could we have a national standard? In my view, what teacher 1 was maintaining is that the school should not set their own curriculum assessment, but contribute and be involved in debate in the expectation of getting a better outcome.

Teacher 1 voiced a positive response to the principle of self-assessment, although he envisioned concerns about receiving a genuine answer – whether responses are written or verbally put forward one must anticipate responses of fabrication, falsehood, invention and misstatement. Teacher 1 has a view of thinking in the need for sensitivity in the answering of questions. The students need to show how to evaluate in a positive manner, not negatively. The students' evaluation should evaluate one's own work, where they learn as a result by the aid of encouragement provided from the teacher. Both the teacher's and pupil's attitude should be a positive one.

Finally when questioned on any obvious difficulties in assessing groupwork in art, teacher 1 paralleled an area of significance from chapter one of my dissertation where he remarks that art, craft and design is a unique contribution to education as a subject where it is alleged assessment of it is too much of a personal activity. He can not advise giving a group grade or an individual grade, he suggests looking closely at a group and using your own educated discretion. He would however not endorse the opinion of giving a grade at the end of each class, but rather some form of observational recording which many later be acted on. Teacher 1 concludes the interview with the opinion that art should incorporate a wide range of objectives because unlike subjects such as maths there is a lot more to assess than the one correct answer.

ASSESSMENT IN OUR SCHOOLS

Through the employment of a questionnaire I wish to investigate the previous experiences of my second years in groupwork and its assessment. The questionnaire aims to determine how familiar the second years are with groupwork practices and its assessment strategy. Although the principle theme in this dissertation is assessment, this brief investigation will be carried out in order to determine if the second years come to the group project with some

knowledge of the groupwork method of learning/working. We will later make reference to this in chapter 3.

DEvised QUESTIONNAIRE

The questionnaire was completed by twenty-four students. It was stressed that the questionnaire was to be completed independently – for the student to answer the questions to his/her own experiences.

The questionnaire fig. 2 contains seven questions, which are aimed at examining various exposures of the students to groupwork. The initial four questions investigate the student's background to groupwork while the subsequent questions aim to identify assessment procedures.

RESULTS FROM STUDENT QUESTIONNAIRE

The students were questioned first on their previous experiences in groupwork in art. Three students alleged they partook in groupwork activities "often", twelve said "sometimes", while another nine said "rarely". Therefore from the statistics calculated approximately one-third of the class expressed their limited experience in groupwork. These results are visually presented in fig. 2b.

With regard to the tasks being executed it would appear craft would be the activity most practised – clay, sculpture, 3D ... Whereby fig. 2c indicates two-thirds of the class partook in craft in groupwork.

The students were also questioned on the numbers in a group. Groups of four appear to be the most commonly used incorporating seven of the students experiences, then three, two and five members – see fig. 2d.

When questioned about preliminary training in groupwork an astonishing eighteen students reputed that they never received any formal training, see fig. 2e.

The questionnaire then moved into the area of assessment in groupwork, where the students were questioned on the type of grading they were issued – group or individual. Twenty-one students maintain they were given a group grade – fig. 2f, although when questioned about their preferences two-thirds of the class expressed a favour an individual grade – fig. 2g.

The concluding question enquired whether or not they had taken part in the assessment of their activity or end product. Nineteen students stated they had not leaving a mere five who stated they played a small part in answering questions, more evaluation – what wrong, how could you fix the problem ...

From the above results gathered it can be said that the year students will arrive to the groupwork scheme with diverse histories. There is an obvious need for some kind of training for groupwork – which in turn will ensure a fair and purposeful assessment subsequently, especially when considering student self-assessment.

FIG. 1**QUESTIONS FOR INTERVIEW ON GROUP ASSESSMENT**

1. Do you practise groupwork with your class ?
2. How do you assess groupwork ?
3. Do you carry out any pre-training ?
4. Have you visualised any difficulties or experienced any difficulties in assessing groupwork ?
5. Do you give a group grade / individual grade ?
6. Do you feel students achieve better results in groupwork/individual tasks ?
7. How many would be involved in each group ?
8. How do you group the groups ?
9. What is your view on the curriculum for assessment ?
10. How do you feel about schools/teachers assuming their own degrees of responsibility for assessment standards ?
11. Do you think your class would be able to assess their own work?
Constructively ?
12. Would you be in favour of student self-assessment ?
13. What would your assessment, objectives be in a typical groupwork scheme?
14. Do you assess continuously or at the end of a scheme ?
15. Do you achieve better results from students in groupwork ?

1. How often have you worked in groups in art ?
(a) often
(b) sometimes
(c) rarely
(d) never
ANSWER : ☐
2. What kind of tasks / projects did you do in groupwork ?
3. How many students were in your group ? ANSWER : ☐
4. Did you get a preliminary training program on how to work in groups ?
ANSWER : YES/NO
5. At the end of your project/task, were you given : (a) group grade, or
(b) individual grade ?
ANSWER : ☐
6. Would you prefer to get : (a) group grade, (b) individual grade ?
ANSWER : ☐
REASON FOR ANSWER :

7. Were you or the group involved in the grading/assessment of your activity/end result ? Self-assessment of your work/groups work, end of class evaluations etc.

ANSWER : YES/NO

HOW :

SOME CONSIDERATIONS FOR GROUPWORK ASSESSMENT

CHAPTER III

Having looked at the questionnaire from chapter two it would appear we need some mode of groundwork. There are several areas of significant groundwork one would need to cover for a footing in assuring a fair and clear assessment program. One's preliminary introductory program would embody a training in co-operative skills. The second stage of consideration involves one constructing or adapting the tasks the group will fulfil. By the third stage one will need to consider the "action" : how will the groups be composed ? What instructions and materials must be prepared in advance ? The layout of the classroom ? How and when will students be assigned to groups ? These are all important stages of consideration for the fourth and third stage where you begin the assessment. Favourable groundwork is that which is completed before students start the assignments.

One's first reflection is preparing the students for a co-operative working situation. One should not assume that the student knows to work in a group environment in a constructive manner. It is commonly acknowledged that the greater percentage of students don't have a successful experience in co-operative tasks. Students must be prepared for groupwork. This preparation program will broadcast to the students how to behave in the group situation – a set of "rules" as such. These "rules" will produce desired behaviour. The reason for a set of "rules" is because they often conflict with traditional classroom behaviour : Doing your own work, not paying attention to what other students are doing – a basically competitive situation. There is a reversal, the student

now has to depend on other students – emphasising the student's need to be taught specific skills in discussion and for dealing with one another. In our education institutions one finds that teachers don't want to take time preparing students for co-operation on the basis of time pressure in covering the curriculum itself. This would not be an advisable disposition, for in the long run more time is lost through disorganised and chaotic group behaviour than would have been allowed for advance training.

When one has completed a successful training program the "rules" will have been internalised in the classroom. This is of considerable practical importance, especially with regard to time. Instead of the teacher having to control everyone's behaviour, the students take charge of themselves and others, leaving time for the teacher to distribute the time in other areas.

The second of our considerations is the task. The task depends on what one wants the student to learn – generally based on the teachers expectations. Linn et al. suggest that assessment tasks :

- a. match important outcome goals
- b. are fair and free of bias
- c. are meaningful and challenging for students
- d. engage students in real world problems and situations with audiences
- e. are teachable, and
- f. are flexible in implementing in terms of time, space and resources.

The final stage of consideration is the "action" or how we are going to prepare the situation. As we have seen in this chapter, groupwork requires cautious planning in advance. A well-organised orientation will direct the students on the concepts underpinning the scheme and prepare them for the contest of working together. Initially one must decide on the size of the group and who will be

assigned to a particular group – also focusing upon the physical layout of the groups in the classroom. One would also need to ensure the groups are efficient and effective. Thereby avoiding non-participation and interpersonal difficulties. To ensure an efficient and effective group the teacher will need to assign “roles”, whereby members have something specific to do. Each student’s job is given a title and is accompanied by a list of expected behaviours. These roles ensure a high-quality discussion and enable the group product to be on track and on time.

Unless one thinks all thoroughly through in advance, one will swiftly find oneself trying to deal with several problems at once because of lack of planning.

METHODOLOGY - DEVISED ASSESSMENT SYSTEM

CHAPTER IV

My dissertation is intended as a contribution in the creating of forms of assessment in groupwork, therefore my plan for assessing my particular group should not be taken as a universal assessment system, but rather one which is versatile and can be modified to suit the needs of particular situations - depending upon which aspects concern one the most.

The theme of my dissertation being "How to assess groupwork" I found it necessary to read and analyse an extensive amount of literature dealing in such concerns as criteria, concepts, methods and guidelines in order to ensure a successful outcome. With both literature and the hands-on experience of teacher 1, I am hoping to achieve an assessment strategy that is purposeful, valid, reliable and manageable. This chapter is therefore the presentation of my research which I carried out in order to develop my system of groupwork assessment.

Creative planning is the key to success in assessment. So many problems arise out of poor planning. One's planning will start with fundamental decisions, developing into more laborious and troublesome territories where you're settling resolutions can be vital in ensuring successful results. Therefore it is essential to know initially why and for what purpose we are doing the assessment before deciding upon a particular approach that we might adopt. Thereby each scheme being appointed should have clear learning objectives. This will not only affect the content being tendered, but also the approach we take on a proposed

assessment. A beneficial opening approach to one's planning would be to discuss your intentions with a fellow colleague (as I did with both art teachers in Mount Temple): what you're trying to do, what problems you're faced with, which students require special consideration etc. This method of preparation should guarantee against one designing a one sided system.

In the methodology of my dissertation I have drawn up what I consider to be effective and simple assessment procedures. I have included in my chapter samples of my sheets. The following text will accurately describe the purpose of each of the assessment strategies and the procedures involved in implementing them.

The art of assessment is to find the best means
available through purpose, validity, reliability and
manageability.

This statement is easy to preach but hard to practice. Our capability to individualize

assessment depends upon the number of students a teacher will bare. On average a teacher will see over one hundred and fifty students a week and that in itself will affect their capacity to know all those children as individuals. We will need to design a strategy for differentiation, for students of different levels of ability, pace of learning and preferred means of learning. Research shows us that we learn more effectively through one style or another. Therefore in your planning it is essential to provide your group with a breadth of assessment strategies, avoiding the over reliance on one style, which could prove efficient to one student but put another at a disadvantage through not achieving the credit due to them. The system I propose will put greater emphasis on what everyone in the class is attaining and still provide a viable result of the classes progress to date.

THE ASSESSMENT STRATEGY:

RECORD KEEPING SHEET - ASSESSMENT OBJECTIVES.

Remembering what we have talked about earlier it is not viable to assess everything. The full set of assessment opportunities will always be fewer in number than that which the topic has to provide. A teacher who tries to use all the opportunities for assessment to assess what has been taught will find themselves with pages of ticked boxes, comments written and mounds of data leaving them not so sure where to go from there. This form of assessment is too great and would most certainly interfere with class content. Therefore one has to reduce the assessment load but still meet the objectives of the content one's kept.

The first of the 'assessment strategies' is 'assessment objectives'. It is helpful to list one's objectives in a grid format as shown in fig 4A. This sheet is for teacher use only. The 'assessment objectives sheet' is for the teacher to assess the student under various headings. These headings are designed to cover the brackets normally expected to be covered in art assessment i.e. technical, perceptual, aesthetic and personal relating to group environment.

During the course of the scheme when the teacher knows the individual better, she/he may decide to identify and pursue different 'assessment objectives'. In such a situation you can add to your grid in fig 4A as needs be, in particular sections of the scheme. You must be certain not to incorporate this at too an early stage, it's only visible when you build up the evidence across the range of criteria and the range of children.

SELF ASSESSMENT (STUDENT'S ROLE)

Self assessment is an understanding to give our student's an opportunity to demonstrate to us what they can do, what knowledge they have and what they understand. It will be evident during the scheme that students have different means of clarifying their knowledge and understanding, some more effectively through speech, others through written work. This assessment sheet I have devised can be answered by those who can successfully do so but can also be read in private with the pupil (s) who feel they can better express themselves in words. You should be able to distinguish who falls into what category when recapping on the previous lesson at the beginning of a class or at the end of class evaluation.

When designing the self-assessment sheet, one needs to be cautious about the language level and the complexity of the strategy devised in order to gain the best possible results. A system that is too sophisticated could put many students at an unfair disadvantage and at the end of the day we want the student to accomplish their best possible grade potential.

The benefit of the students assessing themselves is that they begin to see assessment more as a formal process in which they view themselves as contributors and take responsibility for outcomes. Hopefully a student using the self-assessment sheet will view it more than merely a system of assessing, but also to inform both individuals and the group about their success or the need for particular changes in their involvement in the activity and consequently bring to light areas of the groups's performance that might need improvement - (s)he will see the reasons for or the value of assessment : Cox writes in UTMU (1978)

Significant developments in the evaluation at teaching will not come from staff thinking about their own courses, or from students as consumers expressing their judgements about the courses which are provided for them, but by an integration of evaluation into the learning process so that an important part of the students' learning is in fact coming to understand his own strengths, weaknesses, inhibitions, and styles of thinking and working in relation to the varieties of constraints and opportunities presented by the course.

THE LIKELIHOOD OF ACHIEVING FRUITFUL RESULTS IN SELF ASSESSMENT WILL ARISE

1. If it enhances the experience of teaching by creating a climate of openness and honesty where there might otherwise be a sense of secretiveness and mistrust.
2. If it is organised as a co-operative act in which both teacher and students articulate their experiences and both learn from it.
3. When there is no question of its being used for promotion or other public purposes, except where this has been clearly opted for.
4. Where it is organised at stages in the life of a group rather than at its conclusion and all concerned can have the opportunity to develop and change for mutual benefit.

This second component of group assessment is founded on the same principles as the teacher 'Assessment Objective Sheet' fig 4A. It contains similar headings but has multiple choice answers and incorporates an area for the pupils to justify their reason for that answer. The area where students back up their answers in written form can be of benefit in revealing the sometimes

less than obvious experiences of the students, because unlike the multiple choice answer it requires the student to reflect comprehensively to justify their given answer. These sheets will be kept by the teacher and serve as a type of diary - a method highly recommended by many designing new assessment strategies. This sheet is a form of recording what ideas, concepts, principles etc.. They have learned, fig 4B. This sheet can be of beneficial - insight for both students and teachers alike.

The questions I have designed I feel are adequate to provoke a profusion of comment on their individual experience of working in a group situation. The teacher should also at their professional discretion make use of additional questions to ... needed responses in order to gain a panoramic picture of what has been done/achieved.

RECIPROCAL ASSESSMENT SHEET

The third unit of assessment in groupwork is the reciprocal assessment sheet - an assemblage of the two previous assessment strategies. It therefore serves as a summary of the students performance. This system is assessed by summarizing the scores, giving an average and entering the results in the table. Comprising of the two previous assessment strategies it aims to correlate both opinions of the teacher and the student into several final separate areas of assessment ending with the individual's percentage. The previous two assessments were to record separately the progress at the student over the eight weeks, while this reciprocal sheet combines all.

The need for this type of sheet arises because one notes areas in the previous assessment strategies where students and teacher differ in their perceptions. Therefore what the teacher is doing is filling out the reciprocal assessment sheet to substantiate all of the assessments carried out over the eight week period to the forefront of their ability. The reciprocal sheet is honourable

because it incorporates both the students and teachers opinion. There is also an area where the teacher can add his/her own opinion/comments where they agree or disagree with what the student has put on the self assessment sheet. We can see that this sheet is used for supplementing grading procedures and can also be referred to at parent teacher meetings for outlining progress and development.

GROUP ASSESSMENT SYSTEM IN PRACTICE

Chapter four is primarily concerned with constructing a system appropriate in assessing groupwork - one which also can be modified to suit the needs of a particular circumstance. Through my review of literature in chapter one and discussions with fellow art teachers, I proposed that such a viable system could be constructed for assessing groupwork, the results of which follow as a consequence.

I carried out my constructed system on a second year group in my school of practice. The aim of the scheme was 'to design and paint a group portrait, using cubism as a theme'. The scheme objectives incorporated design skills, technical skills, conceptual skills, interaction skills and cooperative skills, elements of which varied from week to week. There were twenty-four students in all and they worked in twelve groups of pairs.

The evaluation of the system is based upon the assessment at the twelve groups, but for the purpose of focusing on specific evaluative matter I'll be taking a closer look at three individuals within three separate groups. The three individuals are categorized at high, medium and low ability levels in art. Their assessment has been documented and analysed to validate the devised system. In order to identify the second year students I have labelled them 2A, 2B and 2C - 2A being of high ability and 2C of low standard.

Student 2A, synonymous as being of high ability in art, where her work is largely imaginative. She ordinarily comprehends the tasks set and requires minimal amount of guidance.

Student 2B, is grouped as medium aptitude in art. He is involved in the tasks, works well and expresses ideas and probable approaches to problems.

Finally, student 2C of lower ability in art is perceived as not always being focused on the work on hand and quite often requires encouragement spurs.

Going on the theory that a mixed ability group can produce a more efficient and effective performance than a homogeneous group, student 2A worked with a student of medium ability, student 2B with a high ability pupil and student 2C engaged with a medium ability performer.

Fig 4D encompasses the assessment sheet for student 2A. The self-assessment sheet quite simply indicates that she to some extent is not self-confident in her work. I believe she realises that her ability and performance is good - but that she's too modest or she knows that she could do better if she was to tackle it again. This is admirable in a way because she has resolved design and technical skills which she can employ again to her conceptual skills. Even though my 'assessment objectives sheet' Fig 4E, differed from her 'self assessment sheet' I'm satisfied that she has met the greater percentage of the objectives ... of her and for that reason I am presenting her with a higher grade on the reciprocal assessment sheet Fig. 4F, than she would have got if I assessed on the basis of the mean average.

Fig. 4G embodies the self assessment sheet of student 2B. This student of medium ability in the subject has filled out the 'self assessment sheet well. In accordance to my 'assessment objectives sheet' Fig. 4H, and his 'self assessment sheet' the differences are few and far between. Evident from this

case study is a well thought through register of assessment sheets or both sides. Such cases arise when the teacher has assessed efficiently and effectively and the student deviates from invention and fabrication of assessment. Fig 4I is an example therefore of a balanced reciprocal assessment.

Fig. 4J comprises the self assessment sheet at pupim 2C. As was stated before this student is of low ability and his unfortunate low concentration span results in his self assessment sheet being incomplete on numerous occasions. Evident from his self assessment sheet are no consideration and rationalization at response of falsified assessment documentation. This laxity on his part made the correlation sheet difficult to produce, which is a pity because his standard of work has improved vastly since participating in group activity. This student along with several others I had to work with during the course of activity to ensure they presented themselves best in accordance to what they have done and achieved.

ASSESSMENT OBJECTIVES [FIG 4A]

NAME	
CLASS	
SCHEME	
DATE	

REFERENCE	LIST	COMMENTS	TOTAL %
TECHNICAL SKILLS	handling of tools/materials		
INTERACTION SKILLS	<ul style="list-style-type: none"> - questioning - helping - explaining - motivation 		
DESIGNING SKILLS	<ul style="list-style-type: none"> - problem solving - design process 		
CONCEPTIONAL SKILLS	<ul style="list-style-type: none"> - understanding - multiple perspectives - communication - development of thinking 		
CO-OPERATIVE SKILLS (working in a group)	<ul style="list-style-type: none"> - motivated - working in a group - <u>INTEREST</u> 		
			GRADE

STUDENTS : SELF ASSESSMENT SHEET [FIG 4B]

NAME	
CLASS	
SCHEME	
DATE	

TECHNICAL SKILLS:

Q. WHAT MATERIALS DID WE USE TODAY:

(a)

(b)

(c)

Q. HOW WELL DID YOU USE THEM:

☐ VERY WELL

☐ O.K., AFTER A WHILE

☐ DIFFICULT

☐ COULDN'T WORK WITH THEM

REASONS FOR ANSWER:

Q. DO YOU THINK YOU'LL BE BETTER AT USING THE MATERIALS NEXT WEEK?

☐ YES

☐ MAYBE

☐ NO

REASON FOR ANSWER:

INTERACTION SKILLS:

[FIG 4B]

Q. <u>WHERE YOU 'HELPFUL' TO</u>	<u>REASON FOR ANSWER:</u>
<u>THE MEMBER IN YOUR GROUP?</u>	
<input type="checkbox"/> YES <input type="checkbox"/> A LITTLE	
<input type="checkbox"/> NO	
Q. <u>DID YOU 'QUESTION' AND/OR 'EXPLAIN'</u>	<u>REASON FOR YOUR ANSWER:</u>
<u>TODAY ?</u>	
<input type="checkbox"/> YES <input type="checkbox"/> A LITTLE	
<input type="checkbox"/> NO	
Q. <u>HOW 'MOTIVATED' WERE</u>	<u>REASON FOR YOUR ANSWER:</u>
<u>YOU TODAY?</u>	
<input type="checkbox"/> GREATLY	
<input type="checkbox"/> SOMEWHAT	
<input type="checkbox"/> VERY LITTLE	

DESIGN SKILLS:

Q. <u>DID YOU SEEK ASSISTANCE</u>	<u>REASON FOR YOUR ANSWER:</u>
<u>IN SOLVING PROBLEMS?</u>	
<input type="checkbox"/> YES	
<input type="checkbox"/> NO	

Q. DO YOU THINK YOU COULD REASON FOR YOUR ANSWER:
HAVE IMPROVED ON YOUR DESIGN?

☐ YES

☐ MAYBE

☐ NO

CONCEPTUAL SKILLS:

[FIG 4B]

Q. DID YOU FULLY UNDERSTAND WHAT REASON FOR YOUR ANSWER:
WE DID TODAY?

- ☐ FULLY
- ☐ SOMEWHAT
- ☐ WAS CONFUSED

Q. DID YOU HAVE PROBLEMS TODAY? HOW WILL YOU ADDRESS THESE
NEXT WEEK?

- ☐ YES ☐ SOME
- ☐ NO

Q. DID YOU COMPLETE THE TASK REASON FOR YOUR ANSWER:
SATISFACTORILY?

- ☐ YES - ALL OF IT
- ☐ MOST OF IT
- ☐ SOME OF IT

COOPERATIVE SKILLS:

Q. HOW WELL DID YOU WORK
WITH YOUR PARTNER?

REASON FOR YOUR ANSWER:

- ☐ VERY WELL
- ☐ marginally
- ☐ BADLY

Q. WOULD YOU HAVE PREFERRED
TO WORK ON YOUR OWN?

REASON FOR ANSWER:

- ☐ YES
- ☐ NO

RECIPROCAL ASSESSMENT SHEET [FIG C]

NAME	
CLASS	
SCHEME	
DATE	

LIST	TOTAL %
<u>KNOWLEDGE</u> (conceptual skills) * content of lesson: * art element / design principles: * procedures:	
<u>INTERACTION SKILLS</u> * questioning * helping / assisting * explaining / evaluating * motivation	
<u>CO-OPERATIVE SKILLS</u> * motivation / interest * groupwork	
<u>SKILLS</u> * technical skills * critical skills * design skills	
<u>COMMENTS</u>	GRADE

FOOTNOTES

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EVALUATION

CHAPTER V

The assessment of art in any shape or form, let alone groupwork continues to be one of the most provocative problems in the teaching of art. Neither the criteria nor the standards to be administered are easily determined. Pending my research inquiries on the foremost criteria to use in assessment I discovered there is more to it than simply a methodological one. Much reclines upon a philosophical base, when deciding upon what is best as a means, also implies that the means allocated will contribute to the accomplishment of the larger ends. Although this was not to any great breadth considered in this dissertation it would however need to be in the greater extent. This is to say, any methodology used in assessing student's work should be unison with not only the particular objectives of art education, but also the greater vision of education of which it is a part.

Assessment has a somewhat precise meaning in education. This conception was embodied into my devised system where it rested upon the preconception that educational activities are purposefully planned and that they are formulated to achieve specific ends. As was noted in the previous chapters this conception of assessment is conventional in education, though not as common in art education. As a result, I devised a system that when employed in the teaching of art needed, and had a clear formulation of objectives for each activity included in the art curriculum. Secondly it required the objectives to be stated in terms of desirable student behaviour rather than in terms of behaviours to be displayed by the teacher. Thirdly it involved the objectives being so clearly conditioned that they would be useful in determining whether or not the

objectives have been achieved. With such a system of clear objectives and purpose, as apposed to an ambiguous one, one will never find themselves in a situation not knowing what to refer too. However, what I noted to arise on numerous occasions was that the student produced and learned I did not always foresee. I am of the opinion that the teacher is often faced with the task of trying to exploit the accidental and ephemeral qualities that are displayed in a student's work. Therefore as had happened with the student's use of imaginative colour in the achievement of facial form, I decided to displace the objectives in order for the students to profit upon their creative discovery. This example re-emphasised my statement in chapter four of devising a system which can be modified rather than a universal system.

In order to enlarge and complement my own standing on assessment I administered the devised strategy to the art teachers in my school and teacher 1 to traverse their observations on its work. Reaction to the formulated strategy proved quiet positive. Although they were not too severely scrupulous of the system they did however express concerns of time restraints, voicing that in the "ideal" world it would help with grading and overall operation. Time restriction was something I had encountered during the practice of my system, although lets not forget this was something I considered in my methodology chapter – restating that assessment opportunities will always be fewer in number than that which the topic has to offer. Omittingly I was hard pressed to cover the assessment of each student from day to day, although with practice one will settle to a suitable strategy in which they can discipline ably. Remember, with regards to our ambiguous assessment, "less is more".

In the early stages of the assessments I was trying to assess everything in each student. As time elapsed and the system was developing, I was able to reduce the assessment load of my objectives, without loosing any of its content. As I began to feel more comfortably collected in my system I was able to pursue different assessment objectives as I got to know individuals better, recalling the area of "adding" to your sheet in the methodology chapter.

An important area of consideration was put to me by a fellow teacher, which I overlooked and would recommend to be taken into account in future assessment; that although clearly devised objectives in the assessment process are important aids for the teacher, objectives alone will not provide evidence that the student has progressed.

It was suggested to me that in order to determine student advancement and development the student's work must be compared. Noted from this concern was a simple method of comparing individual performance to group performance. The classroom achievement with regards to grade and the natural grade of the particular age level provide a relative base for making judgements about the student's achievements.

In evaluating my system I would like to stress to those contemplating its implementation that one must take into account that the student will have different perspectives which will often collide with your "educated opinion" and if a student is not given the right express their own concerns then a devised system as such is non-productive and aimless.

Recapitulating on the exposition of one of the teacher's where she was concerned about the assessment sheets not covering all the student perceptions in learning, I would have to reiterate that this system was never intended as a universal system, nor a definite solution for assessing art students, but rather one which could be adapted to suit the needs of particular situations. For example, during the scheme as the class progressed and advanced in their headway, I felt the need to make use of additional questions to elicit needed responses in order to gain a panoramic picture of what had been achieved.

Concluding my evaluation I believe and has to the greater magnitude been agreed that the system would facilitate in the assessment process. Apart from

the obvious detriment of its time consuming element, I am of the belief that this devised system of group assessment for my dissertation is a beneficial contribution and should seriously be considered by practitioners of groupwork assessment in art.

HAIRLINE.

EYE BROWS.

BOTTOM OF NOSE.

BOTTOM OF CHIN.

— CENTRE OF PAGE —

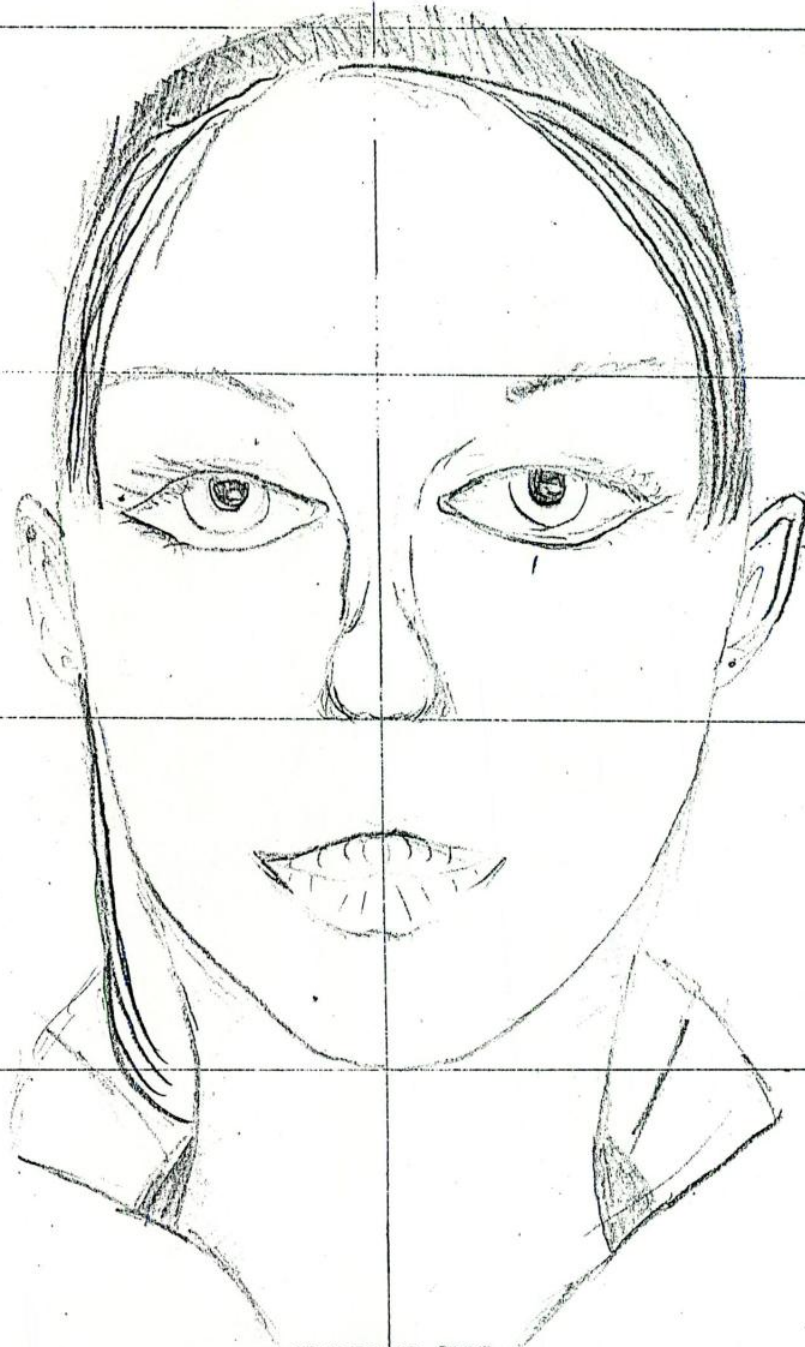


Fig. 5.1 : Student work – Self portrait





Fig. 5.2 : Student's Work – $\frac{3}{4}$ view



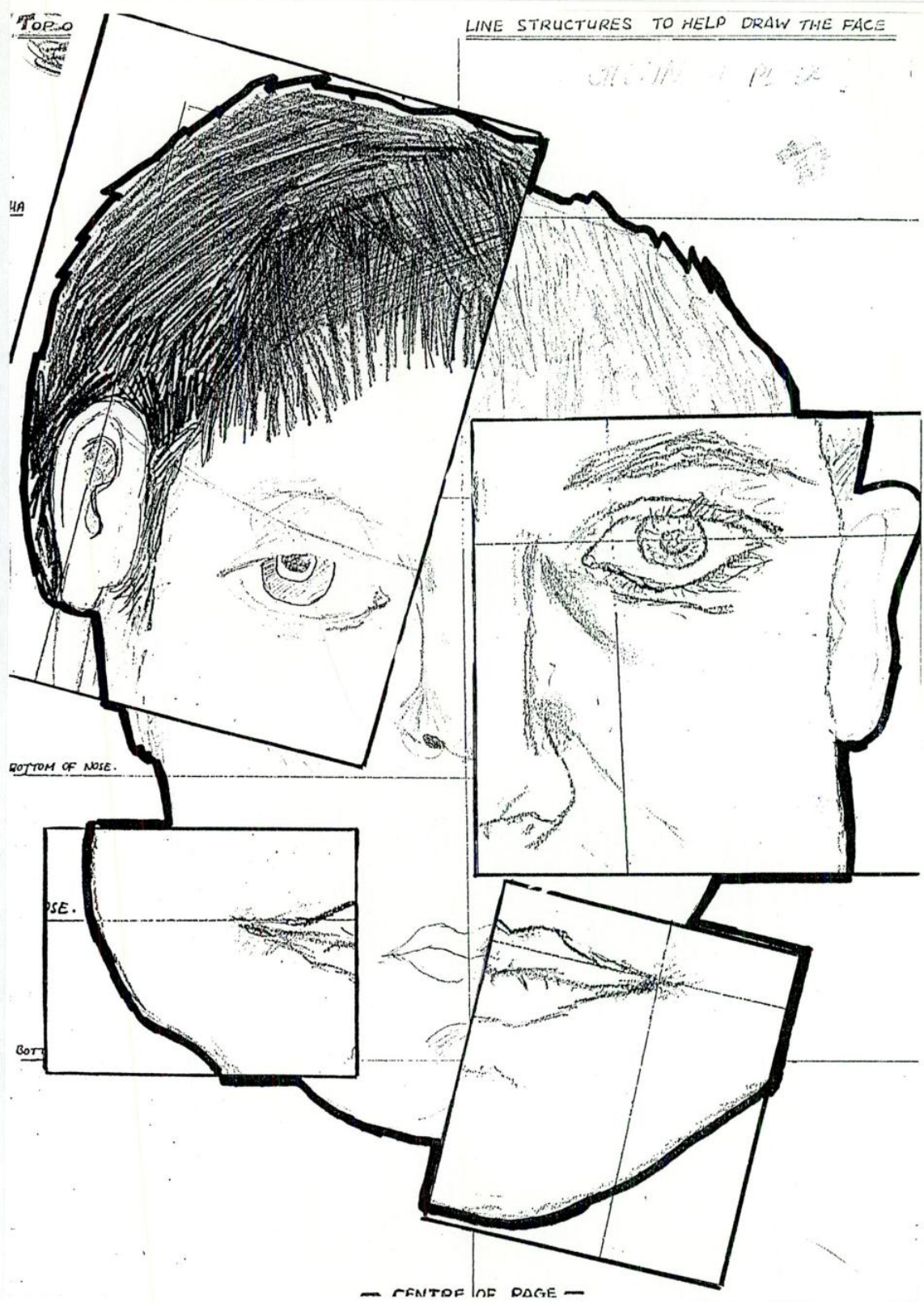


Fig. 5.3 : Student work – cubist portrait





Fig. 5.4 : Student work – Colour reference



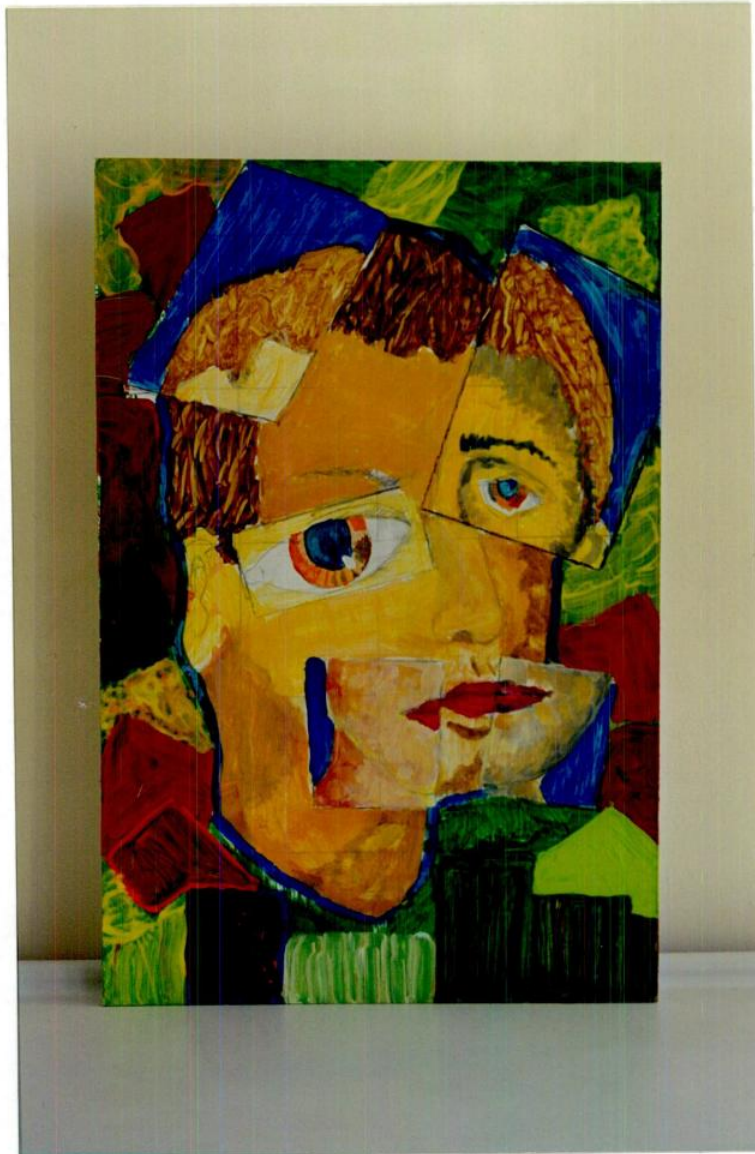


Fig. 5.5 : Student work – Finished cubist composition





Fig. 5.6 : Student work – finished cubist composition



CONCLUSION

CHAPTER VI

With the complexities of assessing art and the lack of literature on the subject concerning the leading ways of assessing presents a worthy warrant to look to further innovative means of assessing student work. The problem of calculating the best criteria to use in assessment is no longer on issue when the devised system can be modified. Problems however will arise if you decide to dispense a universal assessment strategy.

The purpose of my dissertation was to deal with capital ideas regarding assessment in general, and then to relate and adapt them to the assessment of my second year scheme of work in a groupwork activity. As stated in previous chapters assessing performance in any curriculum area is difficult, but especially more so in the field of art where it's very nature does not lend itself to the orderly categories associated to other fields.

Never before has such a focus been placed upon any given area of education. Presently, unknown to us before, a great deal of time has been dispensed upon assessment procedures generating original thought and innovative ideas. Why then do we still not have an efficient system in place ? Part of this problem lies with the individual teacher who at their own discretion think of it as too time consuming, where they would much rather spend the time on content. Although as research has proven without intended learning experience as carried by

assessment, how can a pupil effectively learn and develop ? Effectively we need to push this concern as an obligation of accountability.

Involving students in self-assessment is evidently of advantage to them as they discover and distinguish their strengths and weaknesses, and with guidance from the teacher take the necessary measures to improve their performance. Known to us all, infrequently are provisions of time or direction given to the students within the present institutions. As I stated earlier in chapter four if self-assessment was more readily used in our classrooms our students would naturally become a lot more aware of their responsibility in their own education.

This system is based upon the principle of ongoing recorded assessment. This not only is of benefit to the teacher for grading purposes, but can be used for future activities, parent-teacher meetings and most importantly insights are gained into individual pupils, whereby areas of need can be focused into and cultivated upon.

The devised system was intended to enforce upon the already well founded procedures of assessment being currently practised in our schools. Principally what I have devised is a system which is loosely based upon the systems already installed in the greater percentage at our school though extensively improved upon in terms of its organisation due to good principles of fundamental planning.

What is also remarkable about this engineered scheme is its conception of educational equality. When I state, educational equality I do not mean that all students have access to education, but rather that all students are provided with the kinds of opportunities that are equivalent with their abilities and that expectations in performance are differentiated on the same basis. Providing an equal prospect in art assessment, as in educational assessment in general, is in the end an objective worthy of our aspirations.

Ultimately, through my research and study into my chosen topic and the devising of a strategy in assessing groupwork in art, I am at ease saying that it has been of substantial gain to me. The extensive amount I have gathered from the project, will without a doubt be of enormous assistance to myself and my students in my future career as an art teacher.

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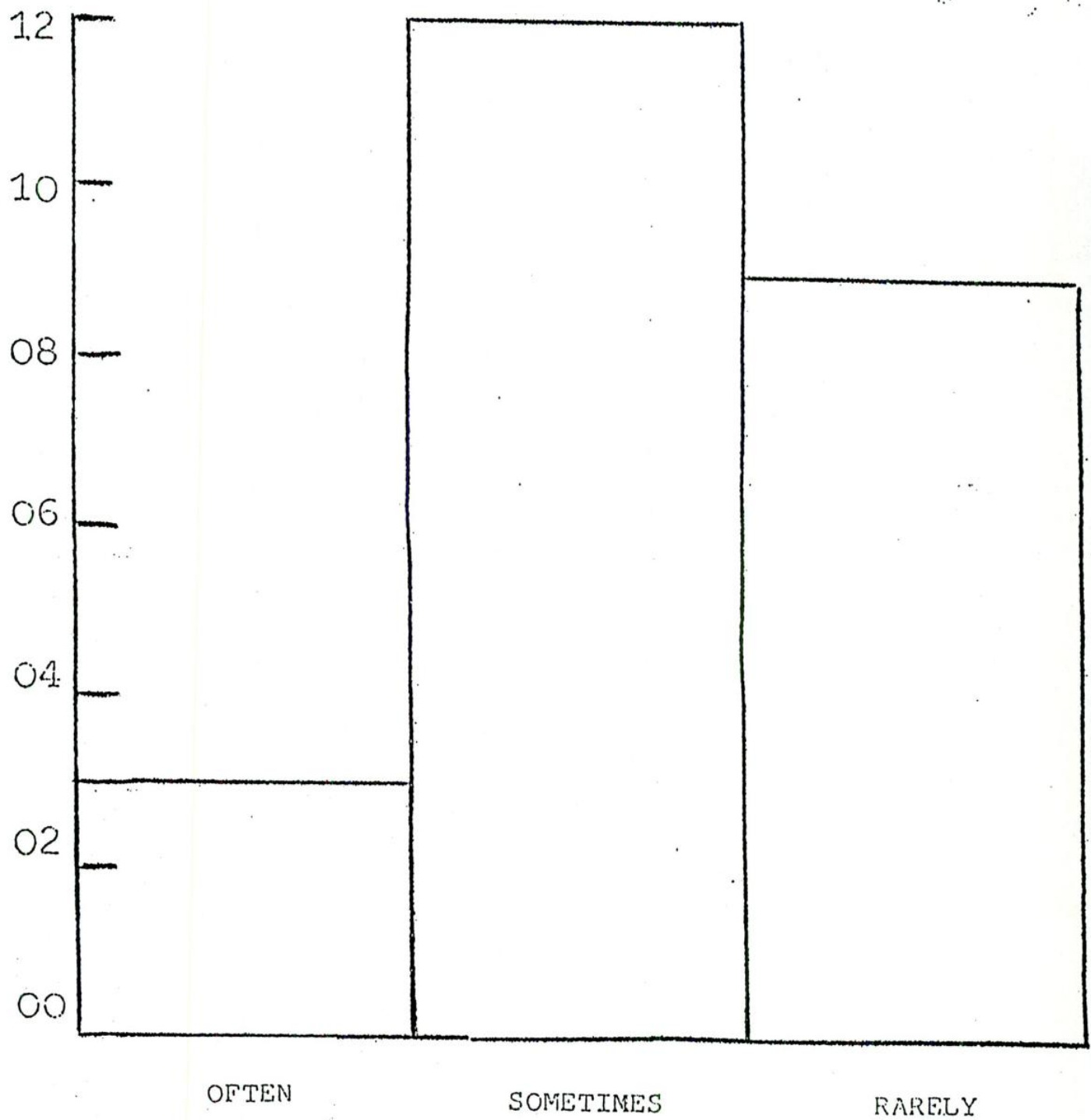
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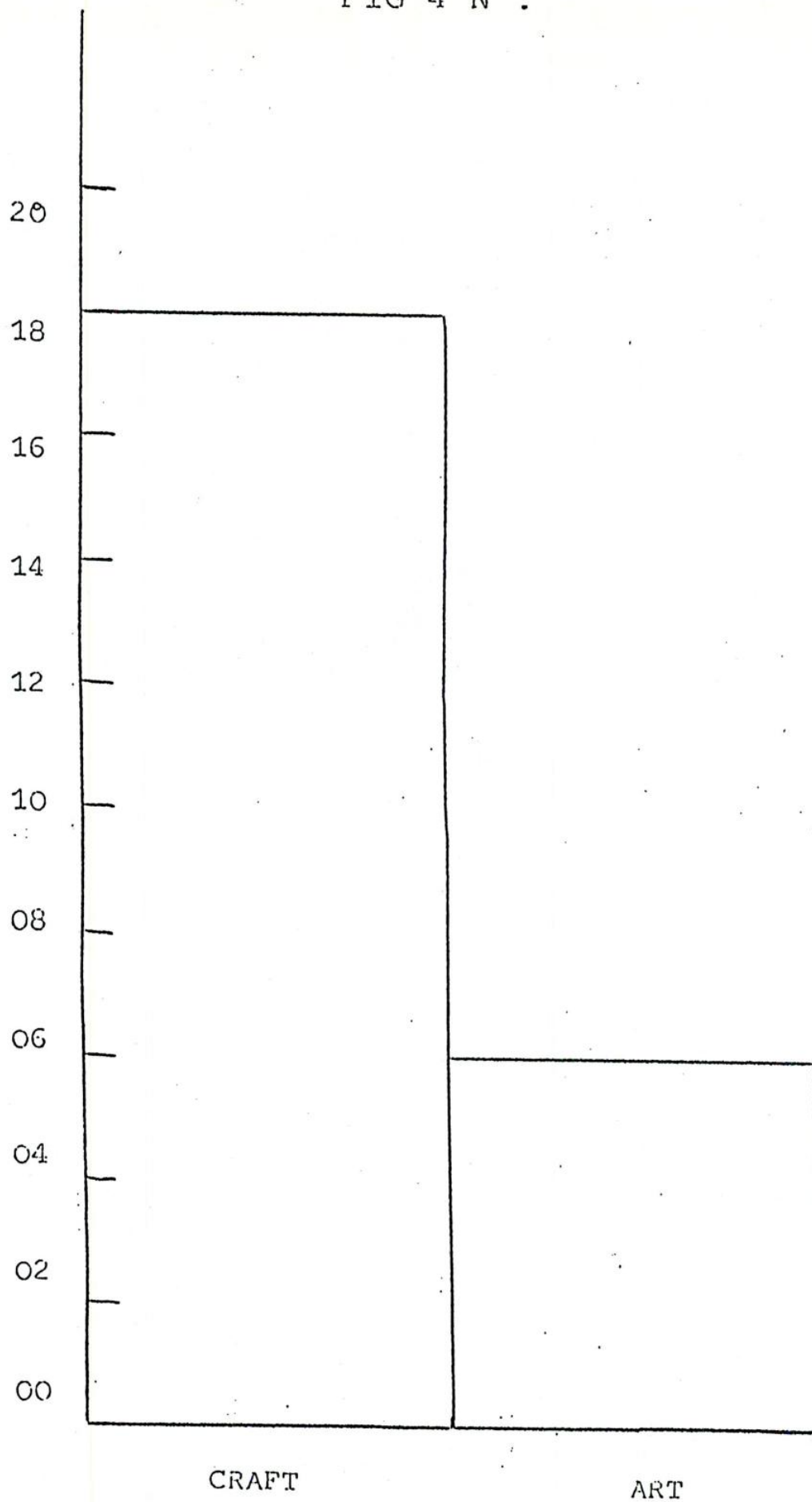
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FIG 4 M:



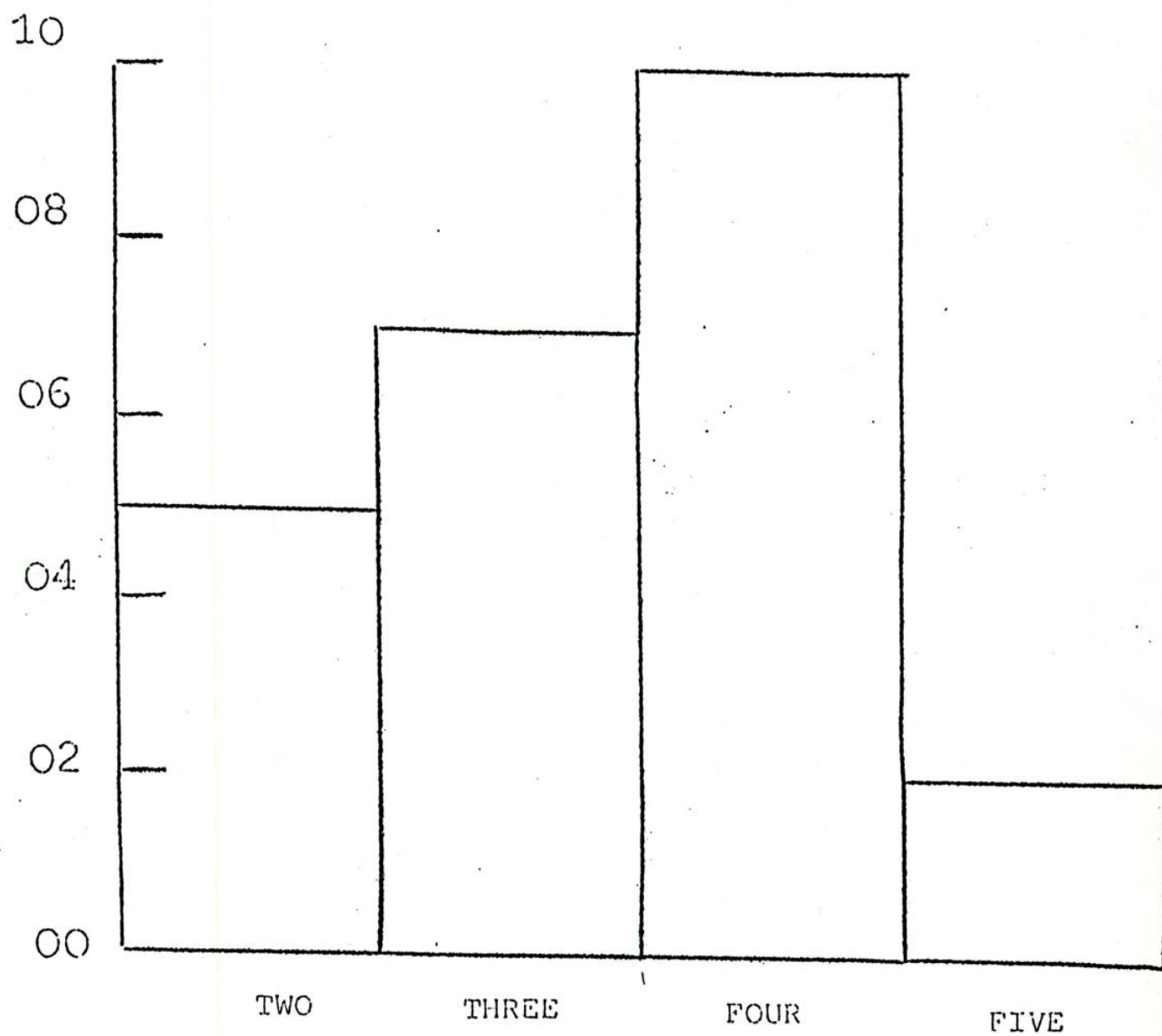
* PREVIOUS EXPERIENCE OF 2nd YEARS IN GROUPWORK

57
FIG 4 N :



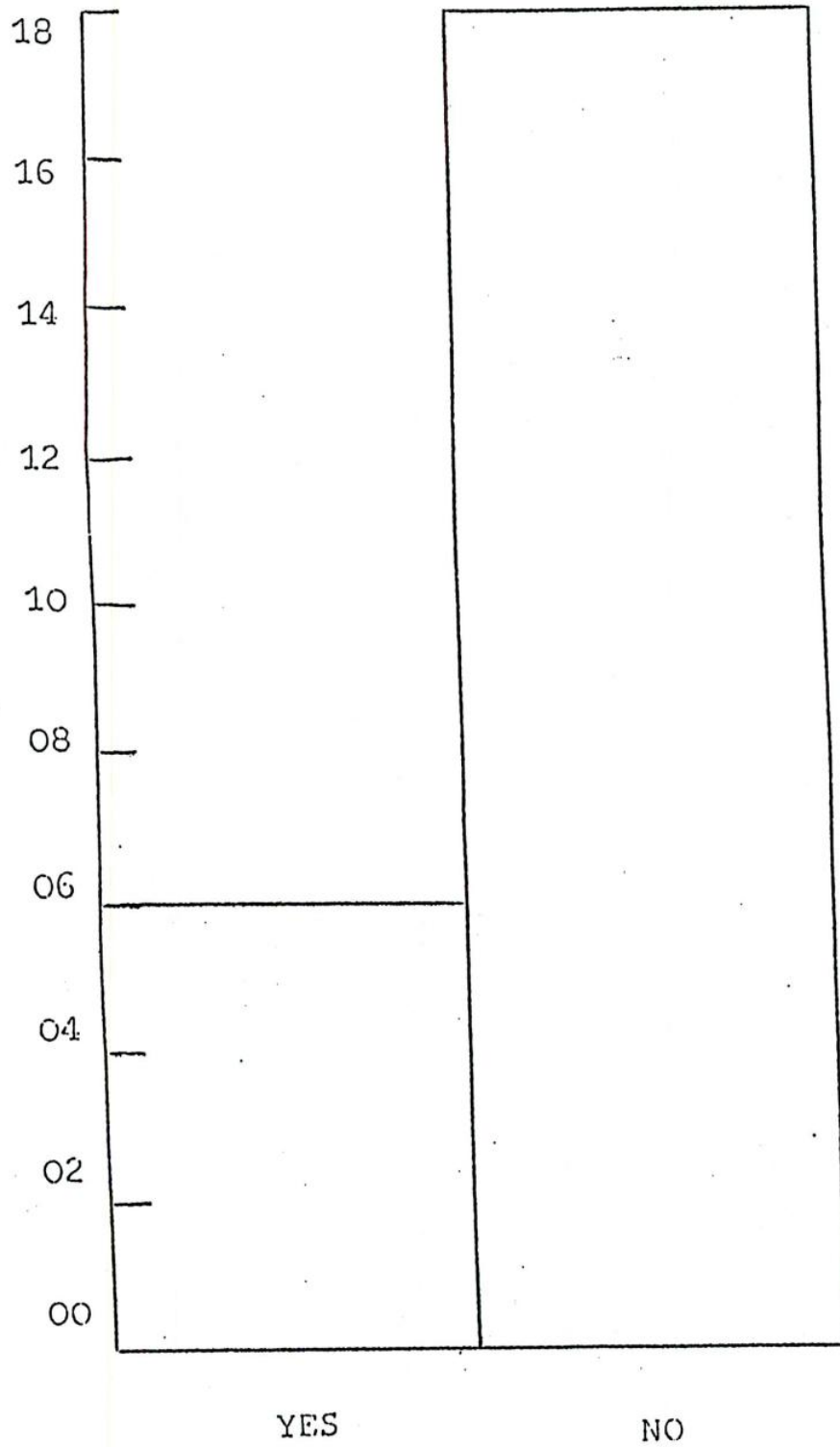
* TASKS UNDERTAKEN BY 2nd YEARS IN GROUPWORK

FIG 4 O :



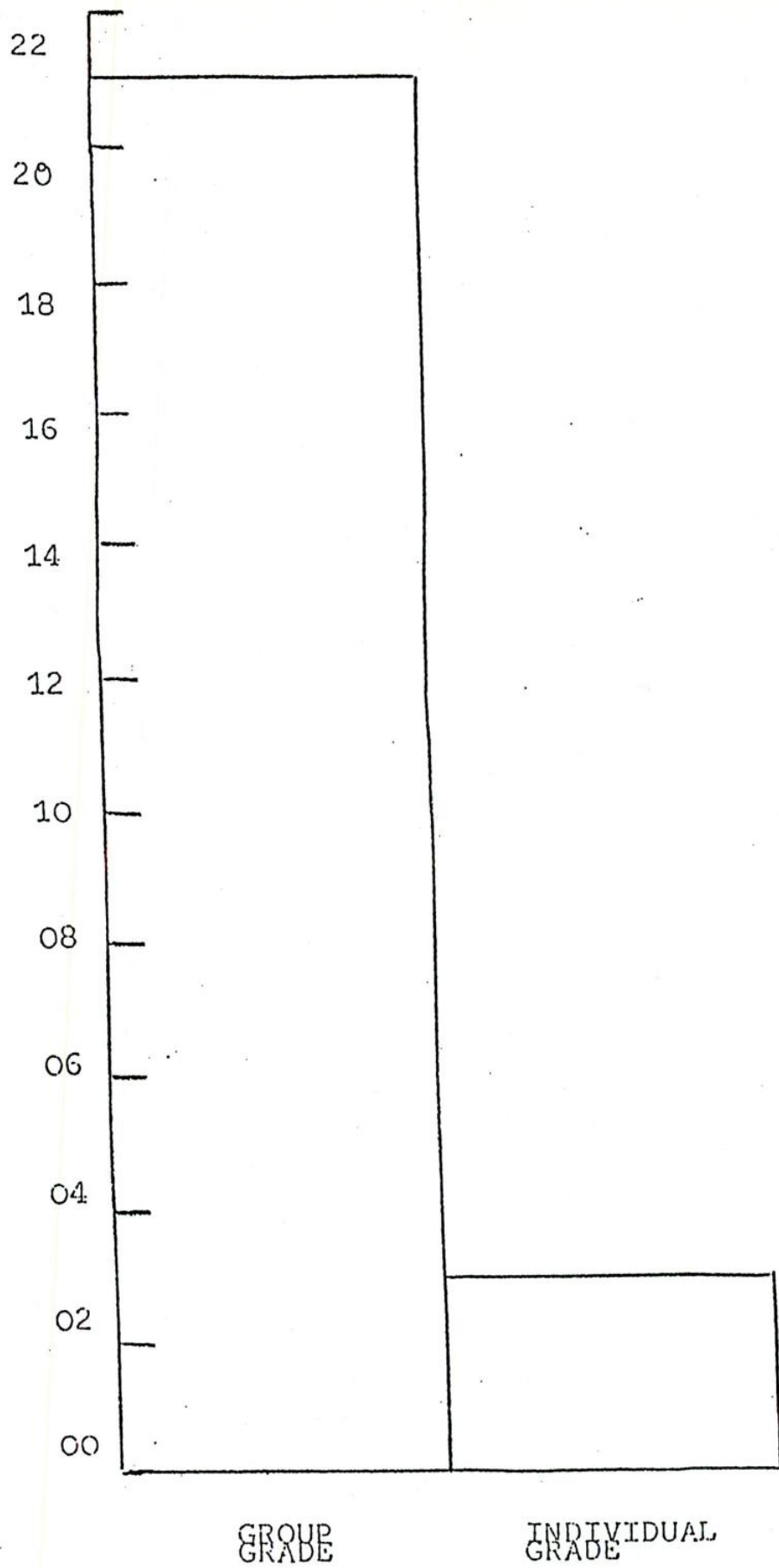
* SIZE OF GROUPS IN WHICH 2nd YEARS WORKED IN GROUPWORK

59
FIG 4 P :



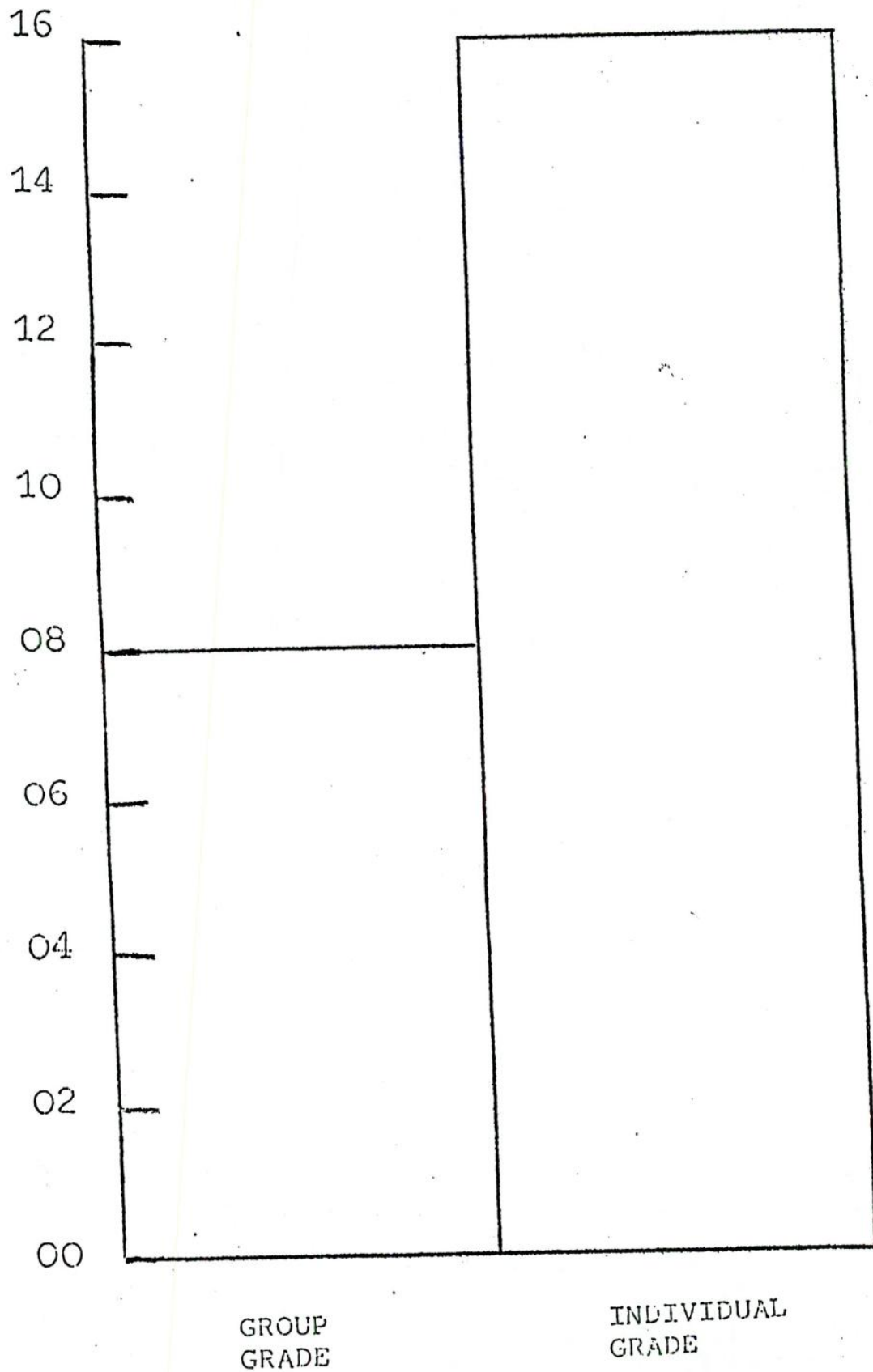
* PRELIMINARY TRAINING FOR GROUPWORK

60
FIG 4 Q :

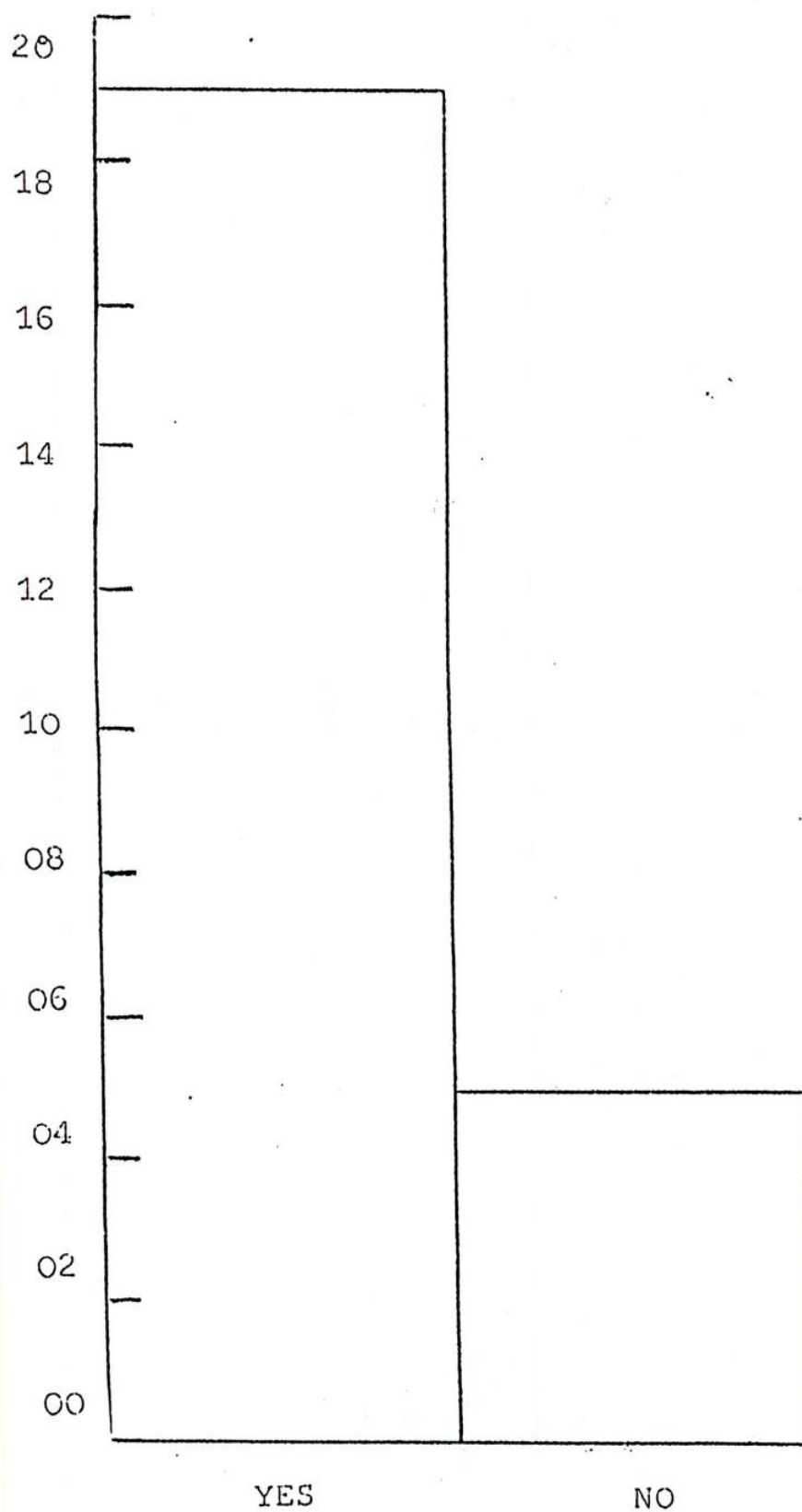


* TYPE OF GRADE GIVEN IN GROUPWORK

61
FIG 4 R :



* SECOND YEAR STUDENTS PREFERENCE OF GRADE



*STUDENTS OR GROUP INVOLVED IN GRADING WORK/END RESULTS

ASSESSMENT OBJECTIVES

NAME	2A
CLASS	
SCHEME	
DATE	

REFERENCE	LIST	COMMENTS	TOTAL %
TECHNICAL SKILLS	handling of tools/materials	Excellent technical ability of tools and materials for age group.	19 %
INTERACTION SKILLS	<ul style="list-style-type: none"> - questioning - helping - explaining - motivation 	Helpful to partner. Well motivated, although could have done some more questioning	17 %
DESIGNING SKILLS	<ul style="list-style-type: none"> - problem solving - design process 		
CONCEPTIONAL SKILLS	<ul style="list-style-type: none"> - understanding - multiple perspectives - communication - development of thinking 	Good communication skills although there could be room for development of thinking.	17 %
CO-OPERATIVE SKILLS (working in a group)	<ul style="list-style-type: none"> - motivated - working in a group - <u>INTEREST</u> 	Not too expressive - reflected in assistance to partner, v. interested in activity....	15 %
			GRADE $\frac{68}{80}$

FIG. 4D

STUDENTS : SELF ASSESSMENT SHEET

NAME	<i>2A</i>
CLASS	<i>2U</i>
SCHEME	
DATE	

TECHNICAL SKILLS:Q. WHAT MATERIALS DID WE USE TODAY:

- (a) *Paint* (b) *Bushes* (c) *Painting Pallet*

Q. HOW WELL DID YOU USE THEM:

- ☐ VERY WELL
- ☒ O.K., AFTER A WHILE
- ☐ DIFFICULT
- ☐ COULDN'T WORK WITH THEM

REASONS FOR ANSWER:

I can draw better than I can paint.

Q. DO YOU THINK YOU'LL BE BETTER AT USING THE MATERIALS NEXT WEEK?

- ☒ YES
- ☐ MAYBE
- ☐ NO

REASON FOR ANSWER:

*I learned a lot of skills from the teacher today,
about painting.*

INTERACTION SKILLS:

Q. <u>WERE YOU 'HELPFUL' TO</u> <u>THE MEMBER IN YOUR GROUP?</u>	REASON FOR ANSWER:
<input type="checkbox"/> YES <input checked="" type="checkbox"/> A LITTLE <input type="checkbox"/> NO	<i>I showed her how to mix colours.</i>
Q. <u>DID YOU 'QUESTION' AND/OR 'EXPLAIN'</u> <u>TODAY?</u>	REASON FOR YOUR ANSWER:
<input type="checkbox"/> YES <input checked="" type="checkbox"/> A LITTLE <input type="checkbox"/> NO	<i>How to mix colours and where to paint on board.</i>
Q. <u>HOW 'MOTIVATED' WERE</u> <u>YOU TODAY?</u>	REASON FOR YOUR ANSWER:
<input type="checkbox"/> GREATLY <input checked="" type="checkbox"/> SOMEWHAT <input type="checkbox"/> VERY LITTLE	<i>I was finding it hard to paint, so it was slowing me down.</i>

DESIGN SKILLS:

Q. <u>DID YOU SEEK ASSISTANCE</u> <u>IN SOLVING PROBLEMS?</u>	REASON FOR YOUR ANSWER:
<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<i>The teacher showed me.</i>

Q. DO YOU THINK YOU COULD REASON FOR YOUR ANSWER:
HAVE IMPROVED ON YOUR DESIGN?

☐ YES

☒ MAYBE

☐ NO

CONCEPTUAL SKILLS:

Q. DID YOU FULLY UNDERSTAND WHAT WE DID TODAY? REASON FOR YOUR ANSWER:

- ☐ FULLY
- ☒ SOMEWHAT
- ☐ WAS CONFUSED

Q. DID YOU HAVE PROBLEMS TODAY? HOW WILL YOU ADDRESS THESE NEXT WEEK?

- ☒ YES ☐ SOME
- ☐ NO

Q. DID YOU COMPLETE THE TASK SATISFACTORILY? REASON FOR YOUR ANSWER:

- ☐ YES - ALL OF IT
- ☒ MOST OF IT
- ☐ SOME OF IT

*I didn't get it finished
because we ran out of
time*

COOPERATIVE SKILLS:

<u>Q. HOW WELL DID YOU WORK</u>	<u>REASON FOR YOUR ANSWER:</u>
<u>WITH YOUR PARTNER?</u>	
<input type="checkbox"/> VERY WELL	<i>we have two different styles but we're good friends.</i>
<input checked="" type="checkbox"/> marginally	
<input type="checkbox"/> BADLY	
<u>Q. WOULD YOU HAVE PREFERRED</u>	<u>REASON FOR ANSWER:</u>
<u>TO WORK ON YOUR OWN?</u>	
<input type="checkbox"/> YES	<i>It was good fun working in two's.</i>
<input checked="" type="checkbox"/> NO	

RECIPROCAL ASSESSMENT SHEET

NAME	2A
CLASS	2nd YEARS
SCHEME	CUBIST PORTRAIT
DATE	

LIST	TOTAL %
<u>KNOWLEDGE</u> (conceptual skills) * content of lesson: Appears to have taken in a great deal from my lessons - good use of vocabulary. Doesn't appear too confident in work - modest. * art element / design principles: * procedures:	23 %
<u>INTERACTION SKILLS</u> * questioning Not very questioning * helping / assisting Gives assistance when asked * explaining / evaluating of her. Doesn't contribute to evaluation too often although when questioned, knows the ans. * motivation V. well motivated.	15 %
<u>CO-OPERATIVE SKILLS</u> * motivation / interest Worked well in group * groupwork Situation - motivated all the time - appears interested in her work / activity	23 %
<u>SKILLS</u> * technical skills Excellent technical skills * critical skills Critically weak - although modest of her own work. * design skills	23 %
<u>COMMENTS</u> This pupil is like the ideal pupil; technically good, develops regularly, well motivated - although she would need to have more input to evaluation / G. work	GRADE 84 %

ASSESSMENT OBJECTIVES

NAME	2B
CLASS	
SCHEME	
DATE	

REFERENCE	LIST	COMMENTS	TOTAL %
TECHNICAL SKILLS	handling of tools/materials	Good understanding of tools/material. There is room for some improvement → I can teach about to this student	16%
INTERACTION SKILLS	- questioning - helping - explaining - motivation	loud pupil - questions a lot, explains to partner - and most of class. Very interested in the work	18%
DESIGNING SKILLS	- problem solving - design process		
CONCEPTIONAL SKILLS	- understanding - multiple perspectives - communication - development of thinking	Understands activity, communicates well, especially in evaluation of work - always experimenting - not afraid of mistakes	16%
CO-OPERATIVE SKILLS (working in a group)	- motivated - working in a group - <u>INTEREST</u>	likes working in a group but for the wrong reasons: Very chatty - but good work achieved	16%
			GRADE $\frac{66}{80}$

STUDENTS : SELF ASSESSMENT SHEET

NAME	2A 2B
CLASS	II
SCHEME	
DATE	

TECHNICAL SKILLS:

Q. WHAT MATERIALS DID WE USE TODAY:

(a) Paint

(b) Water

(c)

Q. HOW WELL DID YOU USE THEM:

☐ VERY WELL

☒ O.K., AFTER A WHILE

☐ DIFFICULT

☐ COULDN'T WORK WITH THEM

REASONS FOR ANSWER:

Q. DO YOU THINK YOU'LL BE BETTER AT USING THE MATERIALS NEXT WEEK?

☒ YES

☐ MAYBE

☐ NO

REASON FOR ANSWER:

'cause it will be my second week

INTERACTION SKILLS:

Q. <u>WERE YOU 'HELPFUL' TO</u> <u>THE MEMBER IN YOUR GROUP?</u>	<u>REASON FOR ANSWER:</u>
<input checked="" type="checkbox"/> YES <input type="checkbox"/> A LITTLE <input type="checkbox"/> NO	I did some of the painting
Q. <u>DID YOU 'QUESTION' AND/OR 'EXPLAIN'</u> <u>TODAY?</u>	<u>REASON FOR YOUR ANSWER:</u>
<input type="checkbox"/> YES <input type="checkbox"/> A LITTLE <input checked="" type="checkbox"/> NO	
Q. <u>HOW 'MOTIVATED' WERE</u> <u>YOU TODAY?</u>	<u>REASON FOR YOUR ANSWER:</u>
<input checked="" type="checkbox"/> GREATLY <input type="checkbox"/> SOMEWHAT <input type="checkbox"/> VERY LITTLE	

DESIGN SKILLS:

Q. <u>DID YOU SEEK ASSISTANCE</u> <u>IN SOLVING PROBLEMS?</u>	<u>REASON FOR YOUR ANSWER:</u>
<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	I couldn't mix the right colour

Q. DO YOU THINK YOU COULD
HAVE IMPROVED ON YOUR DESIGN?

REASON FOR YOUR ANSWER:

☒ YES

☐ MAYBE

☐ NO

Because it was
hard to colour in.

CONCEPTUAL SKILLS:

Q. DID YOU FULLY UNDERSTAND WHAT REASON FOR YOUR ANSWER:
WE DID TODAY?

- ☐ FULLY
- ☐ SOMEWHAT
- ☒ WAS CONFUSED

Q. DID YOU HAVE PROBLEMS TODAY? HOW WILL YOU ADDRESS THESE
NEXT WEEK?

- ☒ YES ☒ SOME
- ☐ NO

Q. DID YOU COMPLETE THE TASK REASON FOR YOUR ANSWER:
SATISFACTORILY?

- ☐ YES - ALL OF IT
- ☒ MOST OF IT
- ☐ SOME OF IT

COOPERATIVE SKILLS:Q. HOW WELL DID YOU WORKREASON FOR YOUR ANSWER:WITH YOUR PARTNER?

- ☐ VERY WELL
- ☐ marginally
- ☒ BADLY

He was better
than me at
painting

Q. WOULD YOU HAVE PREFERREDREASON FOR ANSWER:TO WORK ON YOUR OWN?

- ☐ YES
- ☐ NO



a bit because Steven
is good at painting.

RECIPROCAL ASSESSMENT SHEET

NAME	2 B
CLASS	SECOND YEARS
SCHEME	CUBIST PORTRAIT
DATE	


LIST	TOTAL %
<p><u>KNOWLEDGE</u> (conceptual skills)</p> <p>* content of lesson: The student has learned a great deal - listens</p> <p>* art element / design principles: well and has a good</p> <p>* procedures: grasp of vocab. (art element etc) follows procedures</p>	22 %
<p><u>INTERACTION SKILLS</u></p> <p>* questioning involved in activity</p> <p>* helping / assisting questions clear - demanding at my time - if he focused</p> <p>* explaining / evaluating more he'd learn easier...</p> <p>* motivation motivation not so high, helps: but mainly for social reasons</p>	20 %
<p><u>CO-OPERATIVE SKILLS</u></p> <p>* motivation / interest works well in a group -</p> <p>* groupwork appears open to suggestions, sometimes loses track and needs to be put back on course</p>	20 %
<p><u>SKILLS</u></p> <p>* technical skills technical skills are good - although</p> <p>* critical skills he still has a lot to learn - progressing well. Critical skills are</p> <p>* design skills weak - more verbally - likes to hear voice</p>	15 %
<p><u>COMMENTS</u></p> <p>above average student if he focused and worked a little harder. has good ability and interest in activities. could apply himself more to groupwork.</p>	<p>GRADE</p> <p>77 %</p>

ASSESSMENT OBJECTIVES

NAME	20
CLASS	
SCHEME	
DATE	

REFERENCE	LIST	COMMENTS	TOTAL %
TECHNICAL SKILLS	handling of tools/materials	Weak standard of handling of tools + materials. This is hard - but gives in easily.	14 %
INTERACTION SKILLS	- questioning - helping - explaining - motivation	Demanding of time. Sometimes motivated but never for entire periods... Not v. helpful to partner	10 %
DESIGNING SKILLS	- problem solving - design process		
CONCEPTUAL SKILLS	- understanding - multiple perspectives - communication - development of thinking	easily distracted, resulting in poor understanding, doesn't appear to think. launches into activity	10 %
CO-OPERATIVE SKILLS (working in a group)	- motivated - working in a group - <u>INTEREST</u>	works o.k. in group - not too motivated today. will help if someone asks	10 %
			GRADE $\frac{44}{80}$

STUDENTS : SELF ASSESSMENT SHEET

NAME	 2C
CLASS	2 I
SCHEME	
DATE	

TECHNICAL SKILLS:Q. WHAT MATERIALS DID WE USE TODAY:(a) *Paint*(b) *Brushes*(c) *Paper*Q. HOW WELL DID YOU USE THEM:☐ VERY WELL☒ O.K., AFTER A WHILE☐ DIFFICULT☐ COULDN'T WORK WITH THEMREASONS FOR ANSWER:Q. DO YOU THINK YOU'LL BE BETTER AT USING THE MATERIALS NEXT WEEK?☐ YES☒ MAYBE☐ NO

REASON FOR ANSWER:

At the end of the class I was getting on o.k.

INTERACTION SKILLS:

Q. <u>WHERE YOU 'HELPFUL' TO</u> <u>THE MEMBER IN YOUR GROUP?</u>	REASON FOR ANSWER:
<input checked="" type="checkbox"/> YES <input type="checkbox"/> A LITTLE <input type="checkbox"/> NO	Yes it's my friend
Q. <u>DID YOU 'QUESTION' AND/OR 'EXPLAIN'</u> <u>TODAY ?</u>	REASON FOR YOUR ANSWER:
<input type="checkbox"/> YES <input checked="" type="checkbox"/> A LITTLE <input type="checkbox"/> NO	
Q. <u>HOW 'MOTIVATED' WERE</u> <u>YOU TODAY?</u>	REASON FOR YOUR ANSWER:
<input type="checkbox"/> GREATLY <input checked="" type="checkbox"/> SOMEWHAT <input type="checkbox"/> VERY LITTLE	Because the pictures turned out deadly.

DESIGN SKILLS:

Q. <u>DID YOU SEEK ASSISTANCE</u> <u>IN SOLVING PROBLEMS?</u>	REASON FOR YOUR ANSWER:
<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	Mr. M. Cuskar showed us how to fix stuff

Q. DO YOU THINK YOU COULD REASON FOR YOUR ANSWER:
HAVE IMPROVED ON YOUR DESIGN?

☐ YES

☐ MAYBE

☒ NO

CONCEPTUAL SKILLS:

Q. DID YOU FULLY UNDERSTAND WHAT WE DID TODAY? REASON FOR YOUR ANSWER:

- ☐ FULLY
- ☐ SOMEWHAT
- ☒ WAS CONFUSED

Q. DID YOU HAVE PROBLEMS TODAY? HOW WILL YOU ADDRESS THESE NEXT WEEK?

- ☒ YES ☐ SOME
- ☐ NO

Q. DID YOU COMPLETE THE TASK SATISFACTORILY? REASON FOR YOUR ANSWER:

- ☐ YES - ALL OF IT
- ☒ MOST OF IT
- ☐ SOME OF IT

*Because I messed up
some of the painting.*

COOPERATIVE SKILLS:

Q. HOW WELL DID YOU WORK
WITH YOUR PARTNER?

REASON FOR YOUR ANSWER:

☐ VERY WELL

☒ marginally

☐ BADLY

Q. WOULD YOU HAVE PREFERRED
TO WORK ON YOUR OWN?

REASON FOR ANSWER:

☒ YES

☐ NO

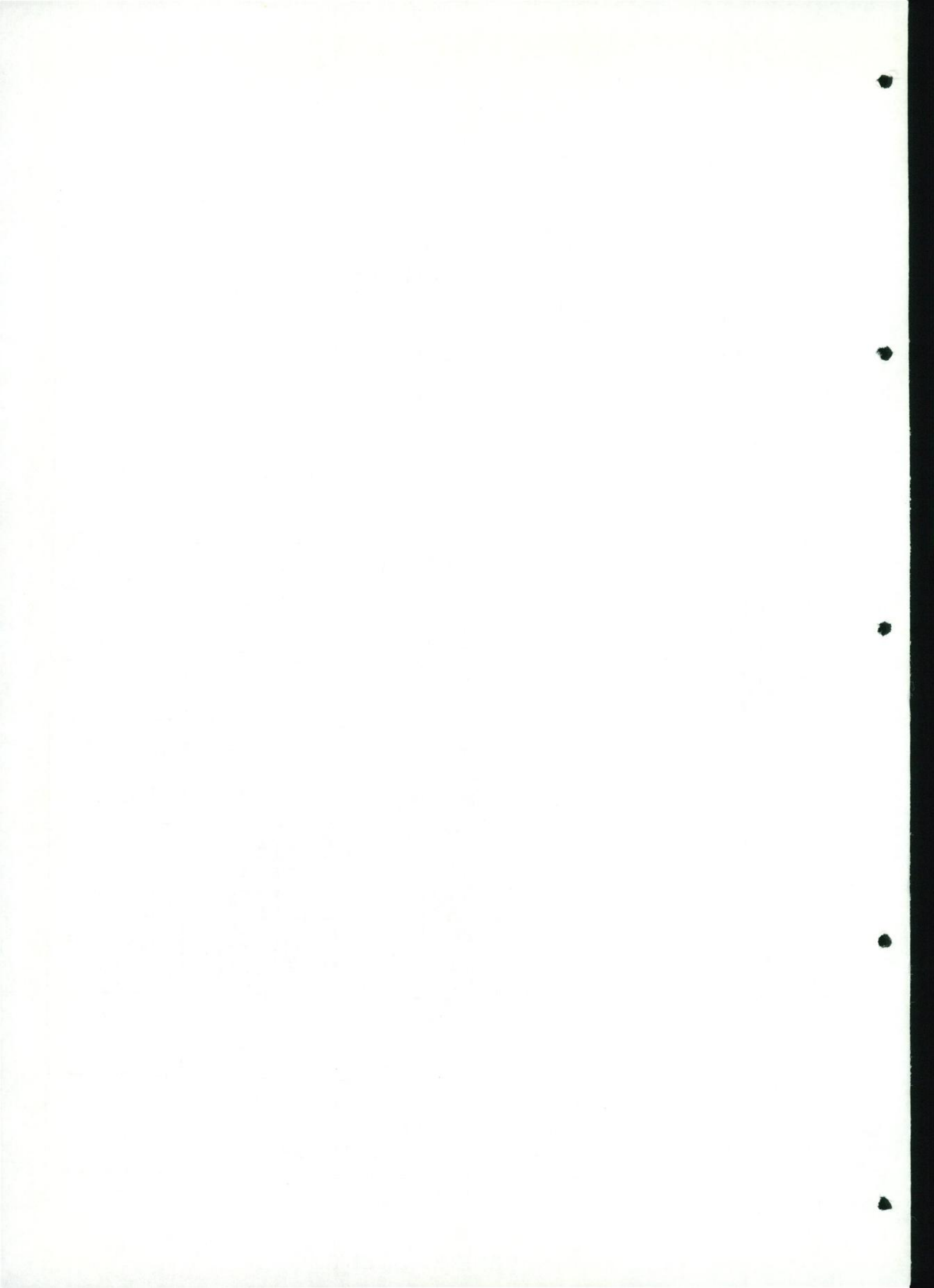
*Because I can't bring
home the painting*

RECIPROCAL ASSESSMENT SHEET

NAME	2C
CLASS	2 nd YEARS
SCHEME	CUBIST PORTRAIT PAINTING
DATE	

LIST	TOTAL %
<p><u>KNOWLEDGE</u> (conceptual skills)</p> <p>poor understanding of art elements - although vocabulary has developed.</p> <p>* content of lesson:</p> <p>* art element / design principles:</p> <p>* procedures: appears to grasp lesson content to some extent although often Q's procedures</p>	10%
<p><u>INTERACTION SKILLS</u></p> <p>Questions alot - try's hard on occasions. will assist and does so to his ability. evaluates honestly but needs to be more descriptive in his explaining.</p> <p>* questioning</p> <p>* helping / assisting</p> <p>* explaining / evaluating</p> <p>* motivation</p>	20%
<p><u>CO-OPERATIVE SKILLS</u></p> <p>Can be motivated if you can hold his interest. His partner worked him well and I think he's a bit shocked at what he can achieve</p> <p>* motivation / interest</p> <p>* groupwork</p>	15%
<p><u>SKILLS</u></p> <p>Technical skills below average.</p> <p>* technical skills</p> <p>* critical skills - can be critical and honest.</p> <p>* design skills - design skills need improvement - will stick to one idea.</p>	10%
<p><u>COMMENTS</u></p> <p>Although the student is weak in the field of art he does show an honest interest in the subject and works well to his ability when motivated</p>	GRADE 55%

THEME: CUBISM											
AIM: TO DESIGN AND EXECUTE A GROUP PORTRAIT USING CUBISM AS A THEME. (PAINTING ON BOARD)											
- CONAN MAR OSCAR - 2ND YEARS											
WK DATE	CLASS TIME	INTRO.	DEMO. VIS. AIDS.	SOURCE	ART ELEMENTS.	TASK	SKILL	MATERIALS	S. STUDIES.	H. WORK	CEBS. DISP. CONNECTION.
WK 1.	1:45 - 3:05 2ND YEARS			FACE MIRROR		TO DESCRIBE THE		PENCIL PAPER RUBBER MIRROR			
WK 2.	"	RECAP. INTRO TO PROJECTING LINE/TONAL DRAWING OF FACE/HEAD. SELF PORTRAIT.	DEMO ON DRAW- ING FACE ON VIEW. -STRESSURE LINE OF SYMMETRY. HOW TO CREATE HEAD FORM / FACIAL FEATURES TONE = FORM.	FACE / HEAD MIRROR	FORM LINE SHAPE TONE	TO DESCRIBE THE HEAD/FACE FORM -USING LINE AND TONE AND WORKING WITH STRESSURE AND CONTOUR LINE.	ORDER, DRAWING APPLICATION OF PROPORTION + SYMMETRY WITH SHADES AND TONE TO REPRESENT FORM.	PENCIL PAPER RUBBER PULER MIRROR.	PICASSO DAVID HOCKNEY	RENDER A FACE PORTRAIT OF YOURSELF IN LINE AND APPLY TONE TO CREATE FACE FORM. (HEAD-ON)	
WK 3.	"	RECAP. CHANGING THE VIEW OF HEAD TO 3/4 VIEW - WITH INTRO TO CONTOUR LINE.	DEMO USING HAND OUT WITH CURVED LINES OF SYMMETRY. USING CONTOUR LINE - FOR MAPPING SO OF THE HEAD.	FACE / HEAD MIRROR	LINE. SHAPE. FORM. TONE.	TO DESCRIBE THE FORM OF THE WHOLE HEAD USING THE ADVANTAGE OF THE CONTOUR LINE.	ORDER. DRAWING APPLICATION OF CONTOUR LINE USE OF THE CLOTH LINES OF SYMMETRY.	PENCIL PAPER RUBBER MIRROR.	HUGH LAWMAN HANS HOLBEIN ALFRED LEONARD PICASSO	COLLECT 2ND SOURCE FROM MAGAZINES OF PORTRAITS IN COLOUR.	
WK 4.	"	RECAP DISCUSS CUBIST COM- POSITION. - ARRANGEMENT LAYOUT CONTRAST	CONSTRUCTING COMPOSITION BY ARRANGING VARYING VIEW- POINTS FROM DRAWINGS	WORKING DRAWINGS	SHAPE FORM	ARRANGE A CUBIST COMP BY INTRODUCING VARYING VIEWPOINTS.	ARRANGEMENT AND COMPOSITION CONSTRUCTING CUBIST COM- POSITIONS - USING VARYING SHAPES, PROPORTIONS, VIEWS...	GLUE SCISSORS KNIFE Ruler	CHUCK CLOSE DAVID HOCKNEY.		
WK 5.	"	RECAP. INTRO TO PAINT. COLOUR TO CREATE FORM. CUBISTS + COLOUR COLOUR THEORY etc	COLOR DEMO. - REEED + ADVANCING COLOUR Colour gradation HARMONIOUS COLOUR PAINTING TECHNIQUES	WORKING DRAWINGS	FORM SHAPE	PAINT UP THEIR DRAWING USING RELAT. COLOURS HARMONIOUS COLOURS AND COLOUR GRADATION + CREATE FORM.	PAINTING COLOUR THEORY SKILLS Colour to CREATE FORM	PAINT PALETTE TRAY BRUSHES.	PICASSO		



THEME: CUBISM											
AIM: TO DESIGN AND EXECUTE A GROUP PORTRAIT USING CUBISM AS A THEME. (PAINTING ON BOARD)											
- CONAN MAC OSCAR -											
WK DATE	CLASS TIME	INTRO.	DEMO. VIS. AIDS.	SOURCE	ART ELEMENTS.	TASK	SKILL	MATERIALS	S. STUDIES.	H. WORK	CEDS. DSP CONNECTAN.
WK 6.	ENLARGING OF COMPOSITION ⇒ GRIDDING PROCS		DEMO ON SCALE/PROPORTION, ON GRIDWORK PROCS + LAYOUT	WORKING DRAWINGS	LINE SHAPE FORM	TO MAKE AN ACCURATE ENLARGEMENT USING GRIDWORK PROCS AND REFERENCE	PROPORTION SCALE ENLARGING SKILLS GRID REGISTRATION	RULER, PENCIL, PAPER.	CHUCK CLOSE		
WK 7.	RELAP. DISCUSS FORM TO DATE DISCUSS FORM IN THEIR COLOURED DRAWINGS.		BACKGROUND? LOOK AT MEDIA OR P. PAINTING OR P. IN ITS USES COLOR & CREATE FORM D/M/L TONES	Color reference or WORKING DRAWINGS	Color Form	TO REMOVE FORM ON BOARD BY 3 TONES D/M/L.	-TONE -PAINTING -Color gradient -Composition	PAINT BRUSHES WATER TRAY TENSILE SHEET	PICASSO		
WK 8.	1.45-3:05	RELAP DISCUSSION ON WORK: PROBLEMS etc. How to RECEPTION	CREATING FORM FROM FORM. WORKING NO POSTER PAINT.		Form Color	TO CREATE FURTHER FORM THROUGH MANIPULATION OF TONE	-PAINT MANIPULATION -COLOR GRADATION -TONE		PICASSO		
WK 9.		How to complete PAINTING PAINT MANIP.	PAINTING TECHNIQUES MANIPULATION TREATMENTS			Complete PAINTING			BUXNET) PICKSO		

