

DOCUMENT RESUME

ED 453 145

SO 032 809

AUTHOR Piscitello, Mary E.
TITLE Using Rubrics for Assessment and Evaluation in Art.
PUB DATE 2001-05-00
NOTE 58p.; Master of Arts Action Research Project, Saint Xavier University and Skylight Professional Development.
PUB TYPE Dissertations/Theses (040) -- Tests/Questionnaires (160)
EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS Action Research; *Art Activities; *Art Teachers; *Classroom Techniques; Grade 4; Intermediate Grades; *Scoring Rubrics; Self Evaluation (Individuals); *Student Evaluation
IDENTIFIERS *Artistic Evaluation; Control Theory; Glasser (William)

ABSTRACT

This action research project implemented and evaluated an assessment and evaluation program designed to keep students motivated and on-task in art classes. Targeted population consisted of 76 fourth grade students in a middle to lower class suburb of a Midwestern city. Evidence to support the problem consisted of teacher observation checklists and comments, student surveys, teacher surveys, and student journals. Analysis of probable causes through research literature suggests the lack of student ownership and not understanding the grading process contribute to off-task behavior. In addition, lack of various assessment procedures in the class and the instructor's lack of development in assessment training contributed to an unstructured and lax atmosphere. In researching solution strategies three major categories of intervention were selected: teacher and student development of rubrics; implementation of self evaluation; and implementation of William Glasser's control theory. Post-intervention data indicated an increase in student ownership and understanding of criteria used to assess and evaluate their art projects. Students' time-off-task slightly improved due to the intervention. (Contains 7 figures and 22 references. Appendices contain various student and teacher surveys, teacher observation checklist, rubrics for 5 projects, and researcher's daily log.) (Author/BT)

ED 453 145

USING RUBRICS FOR ASSESSMENT
AND EVALUATION IN ART

Mary E. Piscitello

An Action Research Project
Submitted to the Graduate Faculty of the School of Education
In Partial Fulfillment of the Requirements
For the Degree of Masters of Arts
In Teaching and Leadership

Saint Xavier University & Skylight Professional Development
Field-Based Masters Program
Chicago, Illinois
May, 2001

SO 032 809

PERMISSION TO REPRODUCE AND
DISSEMINATE THIS MATERIAL HAS
BEEN GRANTED BY

Mary E. Piscitello

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)

1

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

- This document has been reproduced as received from the person or organization originating it.
- Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

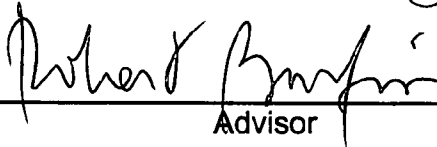
BEST COPY AVAILABLE

SIGNATURE PAGE

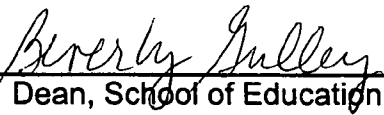
This project was approved by



Advisor



Advisor



Dean, School of Education

ABSTRACT

This action research project implemented and evaluated an assessment and evaluation program designed to keep students motivated and on-task. The targeted population will consist of fourth grade students in a middle to lower class suburb of a midwestern city. Evidence to support the problem will consist of teacher observation checklists and comments, student surveys, teacher surveys, and student journals.

Analysis of probable causes through research literature suggests the lack of student ownership and not understanding the grading process contribute to off-task behavior. In addition, lack of various assessment procedures in the class and lack of staff development in assessment training on the part of the instructor contributed to an unstructured and lax atmosphere.

In researching solution strategies three major categories of intervention were selected: teacher and student development of rubrics, implementation of self-evaluations, and implementation of Glasser's control theory.

Post intervention data indicated an increase in student ownership and understanding of criteria used to assess and evaluate their art projects. Students' time off-task slightly improved due to the intervention.

TABLE OF CONTENTS

CHAPTER 1 – PROBLEM STATEMENT AND CONTEXT.....	1
General Statement of the Problem.....	1
Immediate Problem Context.....	1
The Surrounding Community.....	3
National Context of the Problem.....	4
CHAPTER 2 – PROBLEM DOCUMENTATION.....	6
Probable Evidence.....	6
Probable Causes.....	9
CHAPTER 3 – THE SOLUTION STRATEGY.....	13
Literature Review.....	13
Project Objectives and Processes.....	22
Project Action Plan.....	23
Methods of Assessment.....	23
CHAPTER 4 – PROJECT RESULTS.....	25
Historical Description of the Intervention.....	25
Presentation and Analysis of Results.....	28
Conclusions and Recommendations.....	33
REFERENCES.....	36
APPENDICES.....	38

CHAPTER 1

PROBLEM STATEMENT AND CONTEXT

General Statement of the Problem

The students of the targeted fourth grade art class exhibit a dismissive attitude toward art class due to an ineffective assessment system. Evidence for the existence of the problem includes student surveys, student behavior, and anecdotal records.

Immediate Problem Context

The site is part of a large unit school district of a major metropolitan area in the Midwest. The site has a population of 508 students in kindergarten through sixth grade. The ethnic background of the student population is as follows: 53% Hispanic, 30.5% Caucasian, 13% African-American, 3.3% Asian/Pacific Islander, and 0.2% Native American. The majority of the school is Hispanic and there are six bilingual classes, one at each of the grade levels.

Low income students make up 60.4% of the population. Low income is defined as students that may come from families receiving public aid, may live in institutions for neglected or delinquent children, may be supported in foster homes with public aid, or may be eligible to receive free or reduced-priced lunches. The site also has 45.1% of the students who are limited-English-proficient. Limited-English-proficient students include

students whose first language is not English and who are eligible for transitional bilingual education.

The average daily attendance is 95.4%. This statistic is slightly above the district average of 94.7%. Unfortunately, the school mobility rate is 46.3%, well above the district average of 23.6%. Mobility rate is defined as the percentage of students that will enroll and leave school between the time they enter school and graduate from the facility.

The school has been a part of the unit district since 1933 and was rebuilt in 1998 next to the original school. The original building had several additions over the years and was comprised of five different levels. The current building was constructed in the parking lot of the old school during the 1997-1998 school year. Due to a change in the school enrollment boundaries and closing of a nearby school, a large portion of the students were new to the site.

The site is a two-story building, which is built in a hill. The kindergarten through third grades, learning resource center, and offices are on the upper level. Fourth through sixth grades, multipurpose room, art room, music room and the gymnasium are on the lower level. The school has three teachers at each grade level, two who are regular education teachers and one bilingual teacher. There are two kindergarten teachers, one who teaches the morning and afternoon sessions of kindergarten. The second teacher has an all-day bilingual kindergarten class.

The site's staff also includes one art teacher, one music teacher, one librarian and two physical education teachers who share the school. There is an adaptive physical education teacher who services the students with special needs. The support staff consists

of a full time social worker, two learning disabilities resource teachers, a Chapter 1 teacher, two reading recovery teachers, a speech therapist, and a part-time nurse.

The administrative staff consists of a principal. In addition, there is a full time secretary, a Spanish home-school liaison, and a clerical aide/lunch supervisor. The custodial staff employs a full-time day custodian and two night custodians.

The Surrounding Community

The site is part of a large unit district that covers 90 square miles and extends into three counties. There are 37 elementary schools, seven middle schools, and four high schools serving over 11 cities. The total number of students enrolled in the district as of September 30, 1999, was 36,575. The population is growing rapidly and as a result the district is building new schools regularly and adding to existing buildings.

With the rapidly increasing number of students enrolling in the district each year there was a referendum passed to increase the number of schools. The referendum allowed for six new elementary schools, a new middle school, and a new high school to be built by 2004. There are 18 existing buildings in the district that are scheduled for additions to built by 2003. In addition, 32 existing buildings will have renovations completed by 2005.

The population of the city is 89,966 and there are 26,662 total households. The median home value is \$128,478, and the median family income is \$45,829. The city's population is made up of many ethnic backgrounds, which include: Caucasian (70%), Hispanic (19%), African American (7%), Asian (3%), and other (1%).

The communities' economic status varies from low-income to upper-middle class. Over one-fourth of the community is considered low-income and receives public aide and

free or reduced-price lunches. Community housing consists of public housing, apartments, townhouses, and single-family homes. The majority of the community is considered as blue-collar working class.

National Context of the Problem

For years, art educators were taught that grades for assessment were not important in their discipline. Grades were harmful to the child because “it turns his attention away from creating, to concern for the picture itself” (Lowenfeld and Brittain, 1975, p. 107).

They further state:

There should be one place in the school system where marks do not count. The art room should be a sanctuary against the school system, where each youngster is free to be himself and put down his feelings and emotions without censorship, where he can evaluate his own progress toward his own goals without the imposition of an arbitrary grading system” (Lowenfeld and Brittain, 1975, p. 108).

Such notions have become out of date and impractical in the current approaches towards art education and assessment. The arts have become an important part of the school curriculum. In February 1994, the U.S. Congress passed the Goals 2000 Educate America Act. It stated, “By the year 2000, all students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign languages, civics and government, economics, arts, history and geography...” (sec102, 3A). If the arts are to play an important role in education they must be measured and assessed, just as the other subjects in the schools are evaluated. It also means that art be taught in such a way that it can be assessed.

Assessing art presents many challenges for the teacher. Art is a very personal and subjective form of expression. Many people feel that art and assessment are incompatible. Art cannot be effectively measured with traditional assessment tools such as multiple-choice tests and true-false questions. “To assess both the products and the methods of artistic inquiry it is necessary to also go beyond the construction of paper-and-pencil, true-false, and multiple-choice forms of testing, seeking instead alternative forms of assessment that focus on evaluating the individual and the process of expressive inquiry” (Dorn, 1998, p. 9).

Authentic assessment is a tool to help the educator have a broader understanding of the student’s mastery in the lesson. “Authentic assessment offers a much more natural, sensitive, and realistic look at development than any set of standardized tests” (Schirmacher, 1998, p. 357). For authentic assessment to take place in art, not only does the teacher need to look at art production but also the student’s perceptions and his reflections. According to Gardner, as quoted in an interview by Ron Brandt, “...perception means learning to see better, to hear better, to make finer discriminations, to see connections between things. Reflection means being able to step back from both your production and your perceptions and say ‘What am I doing? Why am I doing it? What am I learning?’” (Brandt, 1987, p. 32).

In order for the arts to be thought of as a “core” subject, like math, English, and social studies, the teacher needs to be accountable for the student’s understanding of the different art concepts as well as the student’s art production. The use of authentic assessment is one way for the teacher to effectively measure the student’s comprehension and bring art to the forefront of education.

CHAPTER 2

PROBLEM DOCUMENTATION

Problem Evidence

To document the attitudes of students towards grading practices in art class and teacher use of assessment strategies, the researcher utilized surveys, teacher observation and checklists. A total of three surveys were used: two for students and one for the elementary art teachers in the targeted district. The students completed a pre-survey and a post-survey. The researcher completed observation notes and a checklist was used to record on-task behavior during class time.

A survey (Appendix A) was given to the targeted fourth grade class at the beginning of the school year prior to the intervention and the same survey was given to them at the end of the 18-week intervention. The survey used a “yes”, “not sure”, “no” continuum to determine the level of involvement the students perceived they have in the grading process. It was also used to determine if the students understood the grading system employed at the target site and what criteria were used to grade each project. Finally, the survey was used to determine what level of experience the students had using rubrics in other classes.

A teacher survey (Appendix B) was administered to the elementary art teachers in the targeted district to determine the various types of assessments used throughout the district. The questionnaire also asked the amount of training or professional development art teachers have had regarding assessment practices. The survey sought to determine the teachers' perception of the student understanding of the numerical grading scale and if students' understand the grading criteria. Finally, the survey was used to inquire if the art teachers in the district use grades as a tool for motivation.

A survey was administered to 70 of the 76 students in the targeted fourth grade art classes. The three classes met once a week for 45 minutes each week. The questionnaire was given to the students at the beginning of the school year before the intervention began. The results are presented below in Figure 1.:

STUDENT PRE-SURVEY	YES	NOT SURE	NO
I am in control of my art grade	48%	29%	23%
I would like my opinion to count towards my grade	60%	15%	25%
I think the teacher grades on my behavior	38%	31%	31%
I understand the grading scale in art, music, and p.e.	54%	29%	17%
I understand the criteria for grading my project	45%	41%	14%
I know what a rubric is	8%	29%	63%

Figure 1. Results of student questionnaire to determine perceived level of involvement with grading process.

As shown in Figure 1., only 48% of the students targeted felt they were in control of their art grade, while 60% of the students would like to have had more of an input into the grade they received in art.

Slightly more than half, 54%, of the students understood the grading scale that was used by the fine arts department throughout the district. This grading scale had been in effect for the past two years and was based on a scale of one to three. One reflects the highest grade and demonstrates strength in the desired skill. A grade of two indicates

satisfactory progress in the desired skill. A grade of three is the lowest score and indicates the students need to improve in the desired skill. The students are graded on a traditional “A” through “E” scale in all of their other subject areas. The pre-survey showed that the students were confused about the grading and evaluations used in art class. These findings supports the initial premise of researcher in Chapter One, which proposes the off-task and dismissive behavior are due to a lack of understanding and involvement in the evaluation of their art projects.

Over half, 63%, of the students did not know what a rubric was or how it was used in the classroom. Of the eight percent of the students that responded that they knew what a rubric was, none of the students could explain the use of a rubric. Even though the students indicated they knew what a rubric was, they could not indicate when or where they had used or been exposed to a rubric.

The teacher questionnaire also confirmed the existence of the problem. A survey was also given to 33 of the elementary art teachers in the targeted district; 30 of the teachers responded to the questionnaire. The survey was used to gain an understanding of the level of confidence the art teachers in the district had in using assessment techniques. The survey also sought to determine the teachers’ perceptions of whether the students understood the grading scale used by the fine arts department. The results from the survey are stated in Figure 2.:

TEACHER SURVEY	YES	NOT SURE	NO
I am confident in assessing my students understanding of art	30%	0%	70%
I feel I have enough time during class to effectively assess student understanding	12%	0%	88%
I feel I was given adequate training in assessment	25%	2%	73%
I feel my students understand the 1,2,3 grading scale	46%	9%	45%
I feel grades are a good source of motivation	58%	12%	30%

Figure 2. Results of teacher survey on assessment and grading in art.

As illustrated in Figure 2., 70% of the teachers surveyed were not confident in assessing a student's understanding of art. The survey also showed that a similar percentage of teachers, 73%, felt that they had not been given adequate training in using assessment in the art classroom. Part of the lack of assessment in the classroom can be linked to a lack of time. Eighty-eight percent of the art teachers felt that there is not enough time in the 45-minute art class to assess student learning.

Many of the teachers in the district indicated they are uncomfortable with their ability to assess student learning. Seventy percent of the art teachers in the targeted district were not confident in assessing student understanding in art. Similarly, 73% of the art teachers in the district do not feel they have been given adequate training in assessment techniques.

With regards to the grading scale the teachers were evenly divided in their opinion of whether the students understand the 1, 2, 3 grading scale. Fifty-eight percent of the teachers in the district also saw grades as a way to motivate their students to work harder.

Probable Cause

The literature refers to several reasons for the lack of effective assessment in art education. Art teachers are faced with limited student contact time and a full curriculum

to cover in a short amount of time. Another reason is the lack of assessment training for many teachers and comfort level with using different types of assessment. The final reason is the subjectivity of giving grades and the teachers feeling of grades in art.

While assessment is at the forefront of many educational reforms and is seen as an integral part of the learning process, implementing assessment into the elementary art program is difficult. Art teachers are facing more challenges than ever before. Not only is the art teacher responsible for teaching studio production, many teachers also face the added challenge of teaching art history, aesthetics, multiculturalism, computers and technology in art. With the implementation of Goals 2000 and the arts being seen as a core subject, more demands are placed on the art teacher to fit more information into a short amount of time. A survey conducted by Sandra Mims and Louis Lankford (1995) found the average teaching time for art was about 50 minutes per week.

“In terms of actual contact hours, teachers reported that they spend, on average, a total of 29 hours with a typical class during the school year. Of this time, approximately 56% of instructional time is devoted to studio production, 16% to art history, 10% to art criticism, and 9% to aesthetics.

In clock hours that amounts to about 19 hours to studio production, 4.5 hours to art history, 3 hours to criticism, and 2.5 hours to aesthetics”

(Mims & Lankford, 1995, p. 90).

In the district in which the action research takes place, the students have art class once a week for 45 minutes. The researcher teaches each class approximately 33 times in the school year. This equates to the researcher having approximately 24.75 contact hours to teach the art curriculum each school year.

In addition to a restricted amount of time to teach art, there is a lack of training in assessment practices for teachers. Many teachers today, particularly in the area of art, are unknowledgeable and uncomfortable with the many different forms assessment. “The troubling fact is that most teachers today are still unprepared to meet the increasingly complex assessment challenges they face in the classroom. Teacher training programs have been notorious over the decades for their lack of relevant assessment training at both graduate and undergraduate levels” (Stiggins, 1999, p. 25).

Teachers are called upon to use a variety of assessment measures to appraise the level of learning that their students have achieved. Teachers are also called upon to interpret the results for parents and students and need to make changes in their lessons according to the results of the assessment. But researchers have found that a teacher’s background in this area is limited. “Over half the teachers in the United States have never completed a course in educational measurement, and fewer than one-third of all states require such course work for initial certification” (Boothroyd, McMorris, & Pruzek, 1992, p. 8).

In 1999, the district in which the action research takes place adopted a new art curriculum to align with the new state standards. The section that explains the assessment methods used in the district is vague and broad-based. “A variety of assessment strategies may be effective and appropriate in the Visual Arts Curriculum. It is most important that the purpose for instruction is clear with well defined achievement targets.” The district acknowledges that assessment in art is important, but fails to give the teacher a clear understanding of types and methods of assessment to use, and no in-service training has been offered by the district in assessment for art teachers in the past four years.

Finally, the method in which the grades for the arts are given is also vague and does not align with how the students are graded in their core subjects. According to the district report cards, intermediate students are graded on a traditional letter scale “A” – “E”. The grade of an “A” demonstrates excellence and mastery of the subject requirements; the grade of an “E” reflects the student’s work is unsatisfactory. The grading scale for the art, music, and physical education is different. This grading scale is based on a numerical system of 1, 2, and 3. A grade of a 1 reflects the student has demonstrated strength in the subject area and exceeds the subject requirements. A grade of 2 indicates progress is satisfactory in the area. A grade of a 3 indicates the need for improvement in the area.

Having a separate grading scale for the core subjects like reading, science, social studies, and mathematics and a different scale for art, music, and physical education is very confusing to the students and the parents. The students frequently ask what the grade means when assignments are passed back. It is the perceptions of the teachers of art that using a different grading system diminishes the importance of the arts in the district.

CHAPTER 3

THE SOLUTION STRATEGY

Literature Review

The lack of on-task behavior during art class can be attributed to three areas. These areas consist of: lack of knowledge of different assessment techniques by the teacher, student's lack of understanding the grading process, and students feeling that they have little power in the classroom.

According to Carmen L Armstrong, there are three reasons to assess the learning of students in art class.

- Assessment of learning is educationally sound
- Assessment of learning in art is required by some states or school districts
- Assessment of learning in art is an opportunity to inform others about art education (Armstrong, 1994, p. 5)

Assessment gives a way for the teacher to measure if the student can perform the required tasks and understand the concepts behind the project. With the implementation of Goals 2000, art educators are being held accountable for their students' understanding of art. Art teachers need a way to show measurable results to parents and the community and have an understanding of what their students know.

For many years arts education has been in the background of education. It was seen as an extra-curricular activity. Many art educators feel that their programs are not taken seriously. Many academic teachers see art, music and physical education as an extra class for the students to take so the regular education teachers can have their planning time for the more substantial subjects like math and language arts. "Half of American high school graduates took visual arts classes but many colleges and universities do not count arts study when computing GPA's" (Hatfield, 1998, p. 17).

Through an assessment program in the arts, the students' learning and progress can be measured. Assessment in an arts program helps the teacher, student, parents and school community understand the level of learning that is being achieved. "Without assessing what students learn in art, art education will remain in a peripheral value position in formal education" (Armstrong, 1994, p. 9). Without some sort of assessment, the direction of the learning can go around in circles. Assessment gives a baseline of the students' knowledge and provides the direction for future learning. The teacher has to reinforce what the students know and then build upon that knowledge, layer by layer. With various forms of formal and informal assessment techniques such as worksheets, quizzes, checks on oral participation, and writing assignments, the teacher can reinforce previous knowledge and can measure when a concept has been mastered and when to introduce the next concept.

According to Howard Gardner, who developed the theory of multiple intelligences, "Assessment of learning is crucial in the arts. The success of an arts program cannot be asserted or taken on faith" (1993, p. 142). Gardner sought to expand the idea of intelligence to encompass more than just an IQ score. There are eight

intelligences as defined by Gardner: linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal, intrapersonal, and naturalist.

The multiple intelligence approach to assessment proposes to rely less on traditional methods, like standardized testing, and rely more upon an authentic assessment approach. Authentic assessment is observing and measuring the student performance of a certain task in a setting that closely matches the environment in which he would show that learning in real life (Armstrong, 2000). Authentic assessment is well suited for the arts because often the steps taken to create the project are as important as the final creation. One way to use authentic assessment in the visual arts is through portfolios. A portfolio is a collection of student work that demonstrates the process of creating as well as the final products.

There are several other types of assessment, in addition to authentic assessment. Diagnostic assessment is administered at the beginning of the year or semester to gather a baseline for the students' level of skills, interests or abilities in a certain area. The information gathered can be used to modify a unit or modify programs. Types of diagnostic assessments are pre-tests, writing samples, attitude surveys, or questionnaires. The next level of assessment is formative assessment. This type of assessment is conducted continually throughout the year and is used to monitor student understanding. Formative assessment gives immediate feedback and guides the teacher in modifying instruction to meet the needs of the students. Summative assessment takes place at the end of the unit or lesson and evaluates if the student has mastered the learning objectives or outcomes. Types of summative assessments include standardized tests, teacher-made tests, and oral presentations.

Formative assessment is a quick way for teachers to gauge the understanding of a concept. “An assessment strategy used during a course of study in an informal manner for diagnostic purposes and with little or no emphasis on recording scores, marks or notes can be defined as formative” (Beattie, 1987, p. 84). In the short amount of time that elementary art teachers see their students each week, formative assessment is a good way to use assessment in the art classroom. These techniques can be done quickly at the end of a class and can help to guide the next lesson. It gives the teacher immediate student feedbacks of their grasp of the concept being presented.

In order for formative assessment to be successful the teacher needs to follow seven steps: 1) Identify a teaching objective to assess related to discipline-specific content, discipline-specific process, core-thinking skills, or student attitudes and motivations; 2) Write a single, assessable question pertaining to the objective; 3) Select an effective informal feedback strategy or technique. These can include oral activities, questioning students during activities, pencil and paper techniques, questionnaires or journal activities; 4) Decide how to introduce the strategy and fit it smoothly into the lesson; 5) Apply the strategy; 6) Analyze and interpret the feedback. The analysis is focused on the class as a whole rather than on individual students; and 7) Respond to the results (Beattie, 1997).

There are many different activities for formative assessment that can be used effectively in the art classroom. Some formative assessment strategies include the half-minute note card, muddiest point, observation game, and plan of attack. Once the teacher has identified the objective to be taught and determined the question to use for assessing student understanding, the following strategies can be implemented.

The half-minute note card is a fast way to learn what the student feels is the most valuable information. Students are given thirty seconds to write down what is the most important piece of information that was learned in class and what questions they still have for the teacher. A similar strategy is the muddiest point. On an index card the student writes what is the muddiest or most unclear part of the lesson. Students share their responses in small groups and the teacher clarifies the questions. These strategies can be used at the end of a discussion to reinforce what the students have just learned and help clarify points of confusion. The teacher can look through the note cards and give immediate feedback to the class.

The observation game is a strategy that assesses skills in looking at and understanding a piece of art. Students are shown a slide or poster and are given a set amount of time, two to five minutes, to study it. They are then to write down specific answers relating to the artwork. The questions can range from subject matter, media used, elements and principles of design, and style of artwork.

Plan of attack is a strategy used to assess student ideas for completing a project. The students write down what steps should be taken to complete the project from beginning to end. The teacher discusses the pros and cons of different plans and then returns to the students. At the end of the lesson, the student reflects on the success of his plan and any complications that occurred implementing the plan.

Once the students have completed the lesson or unit, a form of summative assessment is used to evaluate the students' grasp and application of the concept. Summative assessment is a formal type of assessment most often used to evaluate and

grade the students' work. Different types of summative assessment include paper and pencil tests, portfolios, and exhibitions.

Rubrics can be used with both formative and summative assessment. Rubrics are often used as a scoring tool when evaluating a student's final product. A rubric is a guide that details the grading criteria and levels of achievement. The use of a rubric makes grading more objective and reliable. It gives the teacher and the student a basis for the evaluation and takes the mystery out of the grading process. There are many benefits to using rubrics in the classroom. It gives a visual representation of what the student needs to do in order to complete the project and achieve quality work. In a study conducted by Heidi Goodrich-Andrade, two groups of eighth graders wrote three essays over several months. One group received a rubric before writing the essays and the other did not. When asked how the teachers decided whether an essay deserved an A or a B for the grade, the student's answers between the two groups were very different. The group without the rubric had a vague notion of how teachers determined their grades. "Well they give us the assignment, and they know the qualifications, and if you have all of them, you get an A and if you don't get any, you get an F..." (Andrade, 1999, p. 15). The students in the other group that received a rubric could name specific criteria needed in the essay like, well organized, no spelling errors, accurate information, etc. Through the use of rubrics before the assignment, the students are able to understand exactly what constitutes a quality assignment.

In order to develop a rubric, the teacher first needs to determine the content standards and objectives the students need to meet according to the school curriculum. Second, develop three or four distinct levels of achievement. For example, "minimal",

“basic”, “proficient”, “advanced”. Third, create a numerical scale delineating the different levels of performance, “minimal” = 1, “basic” = 2, etc., for ease in translating the levels into grades. Forth, establish the different criteria to be evaluated. In each cell of the grid, delineate the different levels of performance for each of the criteria. Finally, develop a rating scale for evaluation of the student work. Further examples of rubrics can be seen in Appendix D - M.

Using rubrics helps the student become a better judge of his work. With the teacher expectations for the project clearly stated, the students are able to self-assess while working on the project. They can find, based on the grading criteria, where their strengths and weaknesses fall and how they can improve their grade.

When the teacher develops the rubrics with the students, it becomes a powerful tool in student accountability and ownership. By giving the students a voice in what makes a quality project, the students become partners in their grading process. “Empowerment establishes ownership of the rubric and the assignment. Student involvement in the writing of descriptors is the key to success...the students who become owners or stockholders of the process then strive to use the rubric to their best advantage” (Huffman, 1998, p. 66).

Bringing students into the assessment process gives them control and can help to create quality work. William Glasser is well known for his theories on control theory in the classroom. Glasser is a firm believer in student-directed-learning and the teacher as a manager in the classroom to help guide students. Glasser’s control theory is based on the belief that all people are motivated by five basic needs: the need to stay alive, love and belonging, power, freedom and the need for fun. Glasser believes that these needs are

“hard-wired” into our genetic make-up. Humans have a basic need to survive and reproduce. The need for love and belonging is tied in with the concept of being accepted by family and friends. The need for power drives a person to succeed and strive for a better life. The need for freedom revolves around the idea of a person making his own choices. The basic need for fun revolves around the idea of playing, laughter, and entertainment. All of the choices that we make are an attempt to fulfill one or more of these needs. Students in the classroom make choices to behave or misbehave in order to satisfy one or more of these needs.

Traditional school management methods are based on external control. Using traditional classroom management methods, the teacher decides upon the rules and coerces the students to follow the rules with a system of rewards and punishments. If the student does as the teacher wants, he may be rewarded with a prize or an incentive. If the student fails to do as the teacher wants, the teacher may take away recess time or call home to his parents as a punishment. “We are far too concerned with discipline, with how we make students follow the rules, and not enough concerned with providing the satisfying education that would make our over-concern with discipline unnecessary” (Glasser, 1988, p. 12). If teachers can understand the needs of their students and can fulfill those needs in the classroom, students will be more receptive learners and better behaved.

One of the needs that traditional schools fail to fulfill for many students is the need for power. Students want to be able to have some control over what happens in the classroom and have ownership in their learning. According to Fulk and Montgomery (1994), “...a strong relationship exists between students’ perceptions of control over their

learning and their subsequent achievement. To illustrate, students who believe they have little control over academic outcomes (e.g., grades) exhibit little enthusiasm for the learning process” (p. 29).

Students can be given power in the classroom in many ways. The teacher can develop a menu of learning assignments. The students can choose between a list of assignments that fulfill the learning objective while the teacher still maintains control of the number of assignments that need to be completed and the due dates. Letting the students become involved in establishing the criteria for their projects can give students another chance for control in the classroom. “By placing the student in the driver’s seat, the control shifts from instructor-assigned grades to allowing the students to justify their level of skills” (Kjeer, 1997, p. 5).

Using rubrics is a powerful tool for involving the students in their own learning. Negotiable contracting is an effective way to empower students and make them accountable for their learning. “Although he is ultimately responsible for grading, the teacher functions not as an all powerful judge of students work, but as a facilitator of discussion on the assessment process” (Seeley 1994, p. 5).

Negotiable contracting has the teacher at the beginning of a lesson, before the teacher expectations are presented, ask the students their opinions of what they think would constitute quality work. From this point, the teacher and students negotiate and arrive at mutually acceptable criteria for evaluating the project. “The result is that students feel like valued participants in the assessment process. Thus, they are motivated to strive toward those criteria-based standards” (Stix, 1997, p.1).

Since the students collectively determine what they should be graded on they are more motivated to achieve quality work. Through the use of different assessment strategies and engaging the students in active learning, involving the students in creating grading criteria for their work and fulfilling the students' need for power in the classroom, a teacher can keep students focused and on-task.

Project Objectives and Processes

As a result of increased instructional emphasis on assessment through the use of rubrics, self-evaluation and peer-evaluation, during the period of September 2000 to January 2001, the targeted students will increase feelings of ownership in the assessment process, as measured by pre-test and post-test student surveys and skill-building exercises in assessment.

As a result of instructional emphasis on student involvement in the evaluation process, during the period of September 2000 to January 2001, the targeted students will decrease time off-task behaviors and the number of students that finish projects on time will increase, as measured by records of teacher observation checklists and student pre-test and post-test surveys.

In order to accomplish the objectives of the project, the following processes are necessary:

1. Pre- and post-surveys will be administered in order to discover students' understanding of grades, rubrics, and evaluations.
2. Instruction in the use of rubrics and how to create and use them will be developed.
3. Instruction in the use of self evaluations.

4. Teacher observation checklist and comments will be recorded to measure students' time off-task.

Action Plan

I Assessment Techniques

A. Rubrics

1. Using rubrics
2. Teacher and student development of rubrics for projects

B. Self Evaluations

1. Instruction on how to do a self evaluation
2. Skill building exercises

C. Peer Evaluations

1. Instruction on how to do a peer evaluation
2. Skill building exercises

II Behaviors

A. Time on-task journal

1. Introduction of journal and how to use it
2. Introduction of record keeping

B. Teacher observation checklist

Methods of Assessment

In order to assess the effects of the intervention, student surveys will be administered at the beginning and the end of the project. A teacher letter and survey will be distributed in the beginning of September to show how assessment is used in the district. A teacher observation and student journal will be used throughout the

intervention to record off task behaviors. A final evaluation of art projects will include a student and teacher developed rubric.

CHAPTER 4

PROJECT RESULTS

Historical Description of the Intervention

The objective of the study intervention was to improve off-task behavior by involving students in the assessment and evaluation process through the development of rubrics. The implementation of the intervention transpired across 19 class sessions, and involved 70 fourth grade students. The researcher kept a daily journal during each of the 19 class sessions (Appendix O).

As a result of improved self-assessment and involvement in the development of project rubrics, the students decreased their time off-task during the period of September 2000 through January 2001. The fourth grade students in the targeted classroom increased their involvement in the assessment and evaluation process and their on-task behaviors, as measured by a pre-survey and a post-survey, observation checklists, and journal responses.

The first step of the intervention was to administer a student pre-survey (Appendix A) during the first class session to establish a baseline of student ownership in the evaluation process and understanding of the grading scale used in art class. The intervention lasted for 19 weeks, during which five projects were completed. During each

of the projects the researcher evaluated and documented time off-task, at ten to fifteen minute intervals (Appendix C).

Before the first project, creating a student portfolio, was introduced to the students, the researcher explained and demonstrated how to use rubrics for assessment during the art project and how to evaluate the final project with the same rubric. After the first project was introduced and demonstrated, the first rubric was distributed. The researcher developed the first rubric without student involvement and explained how to use the rubric to the class. The sample project was evaluated with the class to demonstrate how to correctly use the rubric. During the first project, the students would self-assess their progress using the rubric, at the beginning of each class, to determine what still needed to be completed. At the end of the project, the students completed the rubric to evaluate their work and the researcher also evaluated the projects on the same rubric (Appendix D).

The second project was introduced and demonstrated to the class. The project introduced the students to the art of Mexico and the Day of the Dead, the students created painted paper skulls, called calaveras. In order to begin to involve the students in creating their own class rubric, the researcher introduced the process in stages to the students. At the end of the project demonstration, the class was presented with a list of seven criteria and predetermined levels of performance for the project. The class voted on four criteria that they wanted to use to evaluate their final project. The researcher reinforced using the rubrics at the beginning of each class to self-assess what needed to be done to complete the project. Students did a self-evaluation of their projects using the rubric and the

researcher completed an evaluation of the students' work using the same rubric (Appendix E – Appendix G).

The next stage of creating rubrics was introduced during the third project. For the third project, the students viewed and discussed the traditions of Japanese kimonos. The students made a paper kimono and painted a design on the kimonos using watercolors. At the completion of the demonstration, the project criteria were given to the class and the students had to determine the three levels of performance for each criteria. Again, continuous reinforcement was given to the students to self-assess at the beginning of each class using their rubric. At the completion of the project, the students did a self-evaluation using the rubric and the researcher completed an evaluation on the same rubric (Appendix H – Appendix J).

The students created their own rubric for the fourth project. In this project the students learned about balance in art and created symmetrical cut-outs called amate cut-outs. After the project was demonstrated and discussed, the class brainstormed five criteria to use for evaluating their final projects. The class was then divided into five small groups. Each group was in charge of developing the three levels of performance for one of the criteria. After each group presented their criteria, the class decided if the levels of performance were acceptable or made suggestions to modify them. Self-assessment was encouraged at the beginning of each class period to determine which of the criteria still needed to be completed. A self-evaluation was completed at the end of the project using the rubric, and the researcher also evaluated the students' work on the same rubric (Appendix K – Appendix M).

For the fifth and final project, the researcher switched to a checklist rubric instead of a grid rubric because the students were having difficulty understanding and reading the grid rubric showing three levels of performance. The class continued to learn about balance and made a radial balance design with paper. At the end of the explanation and demonstration, the class discussed what criteria would need to be present to have an outstanding, high quality art project. From the brainstormed list the class then voted on eight qualities. These qualities were turned into “yes” or “no” questions that were used to assess and evaluate the project. At the completion of the project the students completed the checklist and evaluated their work and the researcher used the same checklist to evaluate the student work (Appendix N).

During the final class session of the intervention, the student post-survey was administered to the three classes. The teacher off-task behavior checklist was also administered during the last class session.

Presentation and Analysis of Results

A student pre-survey and post-survey were used as tools to assess the effectiveness of the intervention used by the researcher. As illustrated in Figure 3, results from the pre-survey of Chapter Two are compared to the results from the post-survey.

The students were given a pre-survey (Appendix A) that contained seven questions. The same survey was given to the students at the end of the intervention 19 weeks later. The students answered “yes”, “no”, or “not sure” to questions one through six. The seventh question was a written response based on the answer of question six. The results of the student post-survey are presented in Figure 3.

POST-SURVEY	YES	NOT SURE	NO
I am in control of my art grade	82%	14%	4%
I would like my opinion to count towards my grade	53%	28%	19%
I think the teacher grades on my behavior	43%	46%	11%
I understand the grading scale in art, music, and p.e.	75%	21%	4%
I understand the criteria for grading my project	71%	25%	4%
I know what a rubric is	68%	25%	7%

Figure 3. The results of the student post-survey.

The four questions that most accurately measured the effectiveness of the intervention were question 1, question 4, question 5, and question 6. An increase in the number of “yes” responses to the post-survey completed at the end of the intervention demonstrates some degree of effectiveness of the intervention. Figures 4 through 7 compare the responses of questions 1, 4, 5, and 6 in the pre-survey to the same question in the post-survey.

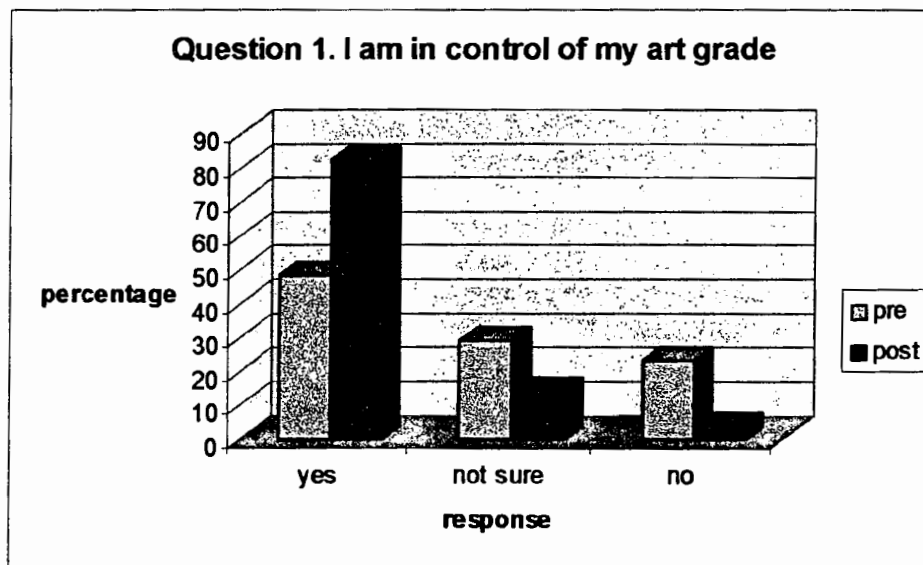


Figure 4. Response comparisons for question 1. in student pre-survey and post-survey

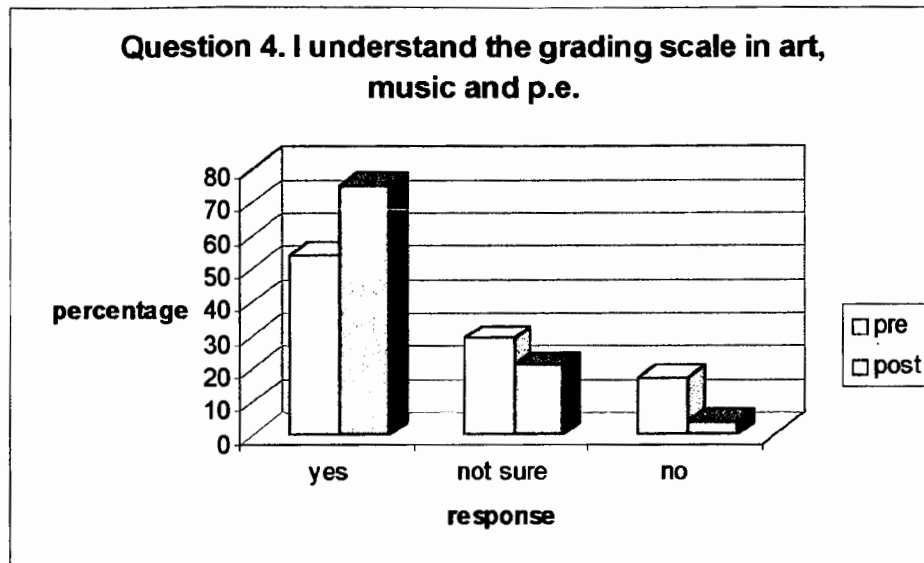


Figure 5. Response comparisons for question 4. in student pre-survey and post-survey.

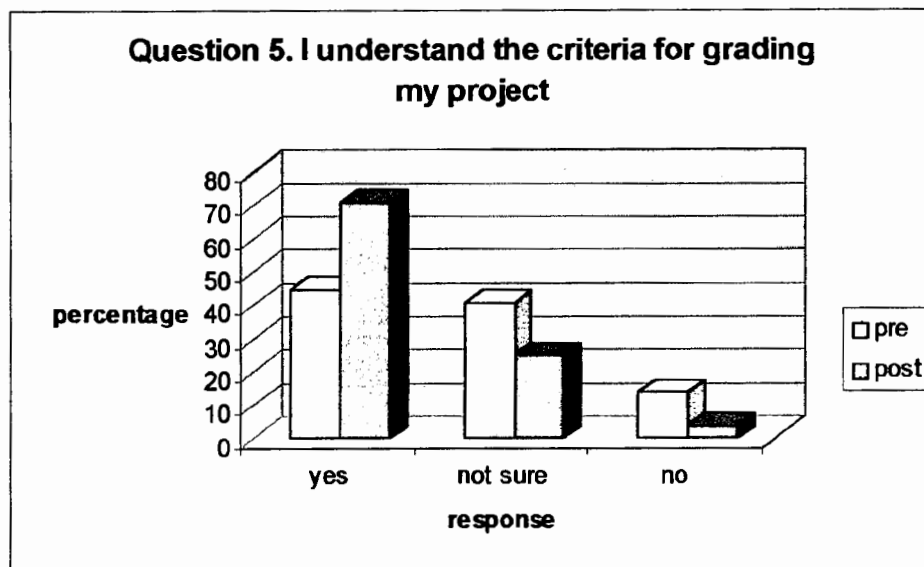


Figure 6. Response comparisons for question 5. in student pre-survey and post-survey.

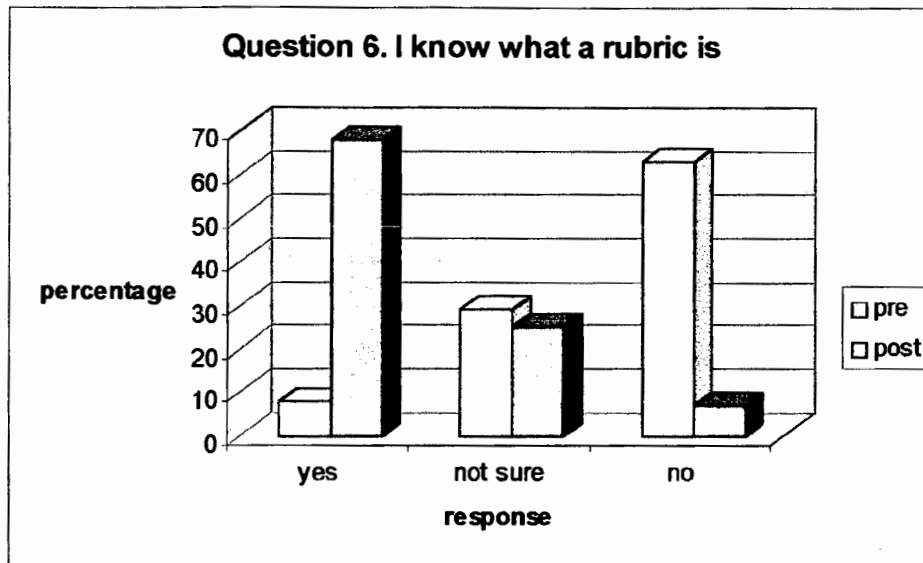


Figure 7. Response comparisons for question 6. in student pre-survey and post-survey.

Question 1, “I am in control of my art grade,” relates to the sense of ownership and control the student is accountable for in the art project. The student who feels that he is in control is more likely to stay on-task and take responsibility for his work. At the beginning of the intervention, 48% of the students felt they had some control over their art grade. After the intervention, this percentage increased to 82%. This finding shows to a degree that involving students in the assessment and evaluation process does help to give a level of control that they did not have prior to the action research.

Question 4, “I understand the grading scale in art, music and p.e.,” relates to the different way the students are graded in the “specials” (art, music, and physical education) as compared to how they are graded in the “core” subjects like math, English, and social studies. The researcher believes that part of the off-task behavior related to the change in the way the students are graded. The core subjects received a traditional letter grade of

“A” through “E”, while the specials receive a number grade of “1”, “2”, or “3”. This becomes confusing for the student and diminishes the importance of the arts. Prior to the study, slightly more than half, 54%, of the students understood the grading scale, even though they have been graded on the number scale for the previous two years. After the intervention, 75% of the targeted students understood the number scale used to grade art, music, and physical education. Similarly, the students that answered “not sure” to the question dropped from 29% to 21%, and the students that answered “no” to the same question decreased from 17% to 4%.

Question 5, “I understand the criteria for grading my art project,” relates to the students’ understanding of the grading process. Part of the objective of the action research was to give students a level of control in the evaluation process. Instead of the assessment of the art project being based on the teacher’s subjective opinion, the objective was to use rubrics as the definitive evaluation of the work. The students’ understanding of the criteria used to grade the projects increased by the end of the action research. Prior to the intervention, 45% of the students understood the grading criteria for their art projects; after the intervention the number increased to 71%.

Question 6, “I know what a rubric is,” established what percentage of students were familiar with using rubrics. Before the action research took place, the majority of the students were unfamiliar with using rubrics. Sixty-three percent of the students answered “no” to the question, with 29% “not sure,” and only 8% were familiar with rubrics. Even though the students indicated they knew what a rubric was, they could not indicate when or where they had used or been exposed to a rubric. After the intervention, the students that answered “yes” to question 6 increased to 68%, while those that were “not sure”

slightly decreased to 25%, and the students that were unfamiliar with rubrics dropped to 7%. When the students were asked to write where they have used rubrics, 20% of the 68% that answered “yes” wrote that they have used rubrics in art class.

Finally, the student behavior checklist was used to measure the number of off-task behaviors throughout the intervention. The off-task behavior only slightly improved over the course of the five projects. The off-task behavior included excessive socializing, wandering around the room, several trips to the pencil sharpener, staring out the window, etc. During the first project, there were 31 recorded incidences of off-task behavior. The number slightly dropped to 28 off-task behaviors during the second project, but increased to 30 recorded incidences during the third project. The fourth project again showed a decrease to 25 recorded incidences and another slight decrease to 23 off-task behaviors during the fifth and final project. Though the decrease was slight, the intervention was responsible to some degree for more students staying on-task during art class.

Conclusions and Recommendations

The issue of involving students in the assessment and evaluation process in order to empower their learning and help keep students on-task was the central focus of the action research. As described in the previous section the students did increase their awareness and involvement with the assessment and evaluation process, and the students’ time on-task slightly increased during the action research. The change in students’ behavior can be attributed to three key changes.

The first change that took place was the introduction of rubrics. The students were made aware of criteria and expectations that went into evaluating their artwork. All the key components were written down for them to refer to during the art project. Before

the intervention, many of the students were unclear of how the evaluation process worked; now with a rubric in place, the students know exactly what is expected of them.

The second change was using the rubric to self-assess and self-evaluate student work. At the beginning of each class, the students were encouraged to use the rubric like a checklist to determine what still needed to be completed on their project. This decreased the number of students continually checking with the teacher to find out if they had completed the project. The students were in control of assessing if they were finished and they could determine what grade they would most likely receive before they handed in the project.

The third change was to put the students in charge of developing the rubric for the project. Instead of the teacher choosing the criteria for evaluating the artwork the students were slowly introduced to developing the criteria they felt was important. This gave the students a level of control that was missing prior to the study intervention. The students were in control of what should be important to the creation of a quality art project.

The next phase the researcher would like to implement is the introduction of peer-evaluations. The third phase of the action plan called for peer-evaluations in addition to self-evaluations when grading student artwork. Due to the gradual implementation of rubrics and self-evaluation there was not enough time to begin peer evaluating. Students had a difficult time understanding the grid rubrics; therefore instead of beginning peer evaluations, the researcher introduced a checklist style of assessing and evaluating.

The researcher would suggest the following recommendations to make the study more successful. First, the length of time needed to be increased. One disadvantage of

the study was the short contact time the researcher had with the students. Since art class was only forty-five minutes, once a week, the researcher had to move quickly to introduce the next concept.

Second, the researcher would also suggest beginning the introduction of rubrics with a checklist style and then moving toward a grid style. The targeted students were unfamiliar with using rubrics and the grid confused many students. The students had a much easier time understanding the checklist with a simple “yes” or “no”. After they mastered two choices, increasing it to three choices in the grid rubric would have been easier.

In conclusion, the study intervention was successful for empowering students in self-assessment and self-evaluation skills. There has been an increased awareness in the grading process and the students have become more independent from the teacher in making decisions about their art projects using the rubric to assess their own work. The researcher has continued to see a decrease in off-task behavior continue after the study intervention concluded. Overall, the researcher would suggest implementing a rubric system into any art class. The effort required to implement the system was extensive, but worthwhile, for the students and the teacher.

REFERENCES

- Armstrong, C.L. (1994). Designing assessment in art. Reston, VA: National Art Education Association.
- Armstrong, T. (2000). Multiple intelligence in the classroom. (2nd ed.) Alexandria, VA. Association for Supervision and Curriculum Development.
- Beattie, D.K. (1997). Assessment in art education. Worcester, MA: Davis Publications.
- Boothroyd, R.A., McMorris, R.F., & Pruzek, R.M. (1992, April). What do teachers know about measurement and how do they find out? Paper presented at the annual meeting of the National Council on Measurement in Education, San Francisco, CA (ERIC Documentation Reproduction Services No ED 351309)
- Brandt, R. (1987). On assessment in the arts: a conversation with Howard Gardner. Educational Leadership, 45 (4), 30-35.
- Burke, K. (1999). The mindful school: How to assess authentic learning (3rd ed.) Arlington Heights, IL: Skylight Professional Development.
- Dorn, C.M. (1998). The aesthetically testable object. Arts Education Policy Review, 99 (6). 3-10.
- Fulk, B.M., & Montgomery-Grymes, D.J. (1994). Strategies to improve student motivation. Intervention in School & Clinic, 30 (1), 28-34.
- Gardner, H. (1993). Multiple intelligences: the theory in practice. New York: BasicBooks
- Glasser, W. (1988). Choice Theory in the Classroom. New York: HarperCollins Publishers.
- Goals 2000: Educate America Act. (1994). Washington, DC
- Goodrich-Andrade, H. (2000). Using rubrics to promote thinking and learning. Educational Leadership, 57(5), 13-18.
- Hatfield, T.A. (1998). The future of art education: student learning in the visual arts. NASSP Bulletin, 82 (597), 8-17.
- Huffman, E.S. (1998). Authentic rubrics. Art Education, 51, 64-68
- Kjeer, J.M. (1997, November). Generating more light than heat. Contributed paper for AMATYC conference, Atlanta, GA.

Lowenfeld, V. & Brittain, W.L. (1975). Creative and mental growth. New York: Macmillan.

Mims, S. & Lankford, L. (1995). Time, money, and the new art education: A nationwide investigation. Studies in Art Education, 36 (2), 84-95.

Schirmacher, R. (1998). Art and creative development for young children. Albany, NY: Delmar Publishers.

Seeley, M.M. (1994). The mismatch between assessment and grading. Educational Leadership, 52(2)

State School Report Card. (1998). Springfield, IL: Dept. of Education.



















Stiggins, R.J. (1999). Barriers to effective students assessments. Education Digest, 46 (6), 25-29.

Stix, A. (1997). Creating rubrics through negotiable contracting and assessment. Paper presented at the National Middle School, Baltimore, MD (ERIC Document Reproduction Service No. ED 411273)

APPENDICES

APPENDIX A
STUDENT PRE-SURVEY AND STUDENT POST-SURVEY

Art Survey

	YES	NOT SURE	NO
I am in control of my art grade:			
I would like a say in my grade:			
I think the teacher grades on how I act in class:			
I understand the grading scale in Art, Music, and P.E.:			
I usually understand what I am being graded on:			
I know what a rubric is:			

If yes when have you used a rubric:

APPENDIX B
ART TEACHER SURVEY

I would really appreciate your input for my current research project. Thanks for your help.

Mary Piscitello

I am confident in assessing my students' understanding of Art	Yes	Not Sure	No
I feel I have enough time during class to effectively assess student understanding	Yes	Not Sure	No
I feel I have been given adequate training in assessment	Yes	Not Sure	No
I feel my students understand the 1, 2, 3 grading scale	Yes	Not Sure	No
I feel grades are a good source of motivation	Yes	Not Sure	No

Comments:

APPENDIX C
TEACHER OBSERVATION CHECKLIST

OBSERVATION OF OFF-TASK BEHAVIORS

	WANDERING	EXCESSIVE TALKING	NEEDLESS TRIPS	DAYDREAMING	OTHER
10 MINUTES					
25 MINUTES					
40 MINUTES					

APPENDIX D
RUBRIC FOR FIRST PROJECT

Name: _____

PORTFOLIO RUBRIC

	1	2	3
POEM	all 5 lines in correct format	4 lines in correct format	2-3 lines in correct format
DECORATIONS	all front decorated	half of front decorated	no decorations
NEATNESS	letters neat, colored inside decorations, no scribbling	slightly messy, some coloring mistakes	scribbling, colored over decorations
COMPLETED	finished all of the project	finished gluing portfolio and writing poem	only finished gluing portfolio

POINTS: 4 to 6 = 1
 7 to 9 = 2
 10 to 12 = 3

Self Evaluation: _____
 Teacher Evaluation: _____

Comments:

APPENDIX E
RUBRIC FOR SECOND PROJECT

NAME:

CALAVERAS			
A	1	2	3
SKULL	large size	medium size	small size
DESIGN	decorated over half of skull, at least 2 medium size flowers	less than half of skull decorated, only 1 flower	less than half of skull decorated, no flowers
NEATNESS	no color mixing, clean cut edges, clean paint edges	1 - 2 areas of mixed colors, jagged cut edges or jagged paint edges	3 or more areas of mixed colors, jagged cut edges or jagged paint edges
COMPLETED	skull cut out, painting done, stick wrapped in yarn	2 out of 3 things done	1 out of 3 things done

Add up your points for each area that you circled and this will give you your score

ADD 1 point to your score if I supplied the stick for you
SUBTRACT 1 point from your score if you brought in your own stick

If your score is 3 to 5 your grade is a 1 for the project
If your score is 6 to 8 your grade is a 2 for the project
If your score is 9 - 12 your grade is a 3 for the project

self evaluation: SCORE: _____ GRADE: _____

teacher evaluation: SCORE: _____ GRADE: _____

APPENDIX F
RUBRIC FOR SECOND PROJECT

NAME: _____

CALAVERAS

B	1	2	3
SKULL	large size	medium size	small size
NEATNESS	no color mixing, clean cut edges, clean paint edges	1 - 2 areas of mixed colors, jagged cut edges or jagged paint edges	3 or more areas of mixed colors, jagged cut edges or jagged paint edges
STICK	smoothly wrapped in yarn on spaces showing	1 - 2 spaces showing, faster uneven wrap	3 or more spaces showing, sloppy wrap
COMPLETED	skull cut out, painting done, stick wrapped in yarn	2 out of 3 things done	1 out of 3 things done

Add up your points for each area that you circled and this will give you your score

ADD 1 point to your score if I supplied the stick for you
SUBTRACT 1 point from your score if you brought in your own stick

If your **score is 3 to 5** your **grade is a 1** for the project

If your **score is 6 to 8** your **grade is a 2** for the project

If your **score is 9 - 13** your **grade is a 3** for the project

self evaluation: SCORE: _____ GRADE: _____

teacher evaluation: SCORE: _____ GRADE: _____

APPENDIX G
RUBRIC FOR SECOND PROJECT

NAME: _____

CALAVERAS

C	1	2	3
SKULL	large size	medium size	small size
DECORATION S	decorated over half of skull, at least 2 medium size flowers	less than half of skull decorated, only 1 flower	less than half of skull decorated, no flowers
STICK	smoothly wrapped in yarn on spaces showing	1 - 2 spaces showing, faster uneven wrap	3 or more spaces showing, sloppy wrap
COMPLETED	skull cut out, painting done, stick wrapped in yarn	2 out of 3 things done	1 out of 3 things done

Add up your points for each area that you circled and this will give you your score

ADD 1 point to your score if I supplied the stick for you
SUBTRACT 1 point from your score if you brought in your own stick

If your score is 3 to 5 your grade is a 1 for the project

If your score is 6 to 8 your grade is a 2 for the project

If your score is 9 - 12 your grade is a 3 for the project

self evaluation: SCORE: _____ GRADE: _____

teacher evaluation: SCORE: _____ GRADE: _____

APPENDIX H
RUBRIC FOR THIRD PROJECT

Name: _____

KIMONO

A	1	2	3
CONSTRUCTION	sleeves glued on straight at the top of the kimono, same on both sides	sleeves crooked, different length or width on each side	sleeves not glued on to kimono
PAINTING	colorful, stay in the lines, no pencil marks, use all colors	$\frac{3}{4}$ to $\frac{1}{2}$ of kimono painted, a little pencil marks	messy paper, less than $\frac{1}{2}$ painted, colors mixed up
DESIGNS	fills whole kimono, ideas from myths, nature, seasons, has extras and details	basic design, little details, does not fill kimono	no details or extras, design fills less than half of kimono
NEATNESS	no glue globs, no pencil marks	2-3 glue globs or pencil marks	4 or more areas of mistakes, glue globs, pencil marks
COMPLETED	kimono glued together, design drawn and outlined, kimono painted	3 out of 4 items completed	2 or less items completed

ADD UP THE POINTS FOR EACH CIRCLE TO GET YOUR SCORE

If your **score is 5 to 7** your **grade is a 1** for the project

If your **score is 8 to 11** your **grade is a 2** for the project

If your **score is 12 to 15** your **grade is a 3** for the project

self evaluation: SCORE _____ GRADE _____

teacher evaluation: SCORE _____ GRADE _____

APPENDIX I
RUBRIC FOR THIRD PROJECT

Name: _____

KIMONO

A	1	2	3
CONSTRUCTION	sleeves glued on straight at the top of the kimono, same on both sides	sleeves crooked, different length or width on each side	sleeves not glued on to kimono
PAINTING	colorful, stay in the lines, no pencil marks, use all colors	$\frac{3}{4}$ to $\frac{1}{2}$ of kimono painted, a little pencil marks	messy paper, less than $\frac{1}{2}$ painted, colors mixed up
DESIGNS	fills whole kimono, ideas from myths, nature, seasons, has extras and details	basic design, little details, does not fill kimono	no details or extras, design fills less than half of kimono
NEATNESS	no glue globs, no pencil marks	2-3 glue globs or pencil marks	4 or more areas of mistakes, glue globs, pencil marks
COMPLETED	kimono glued together, design drawn and outlined, kimono painted	3 out of 4 items completed	2 or less items completed

ADD UP THE POINTS FOR EACH CIRCLE TO GET YOUR SCORE

If your **score is 5 to 7** your **grade is a 1** for the project

If your **score is 8 to 11** your **grade is a 2** for the project

If your **score is 12 to 15** your **grade is a 3** for the project

self evaluation: SCORE _____ GRADE _____

teacher evaluation: SCORE _____ GRADE _____

APPENDIX J
RUBRIC FOR THIRD PROJECT

Name: _____

KIMONO

C	1	2	3
CONSTRUCTION	sleeves glued on straight at the top of the kimono, same on both sides, glued on securely	sleeves crooked, different length or width on each side, sleeves hanging off	sleeves not glued on to kimono
PAINTING	whole kimono painted with no messups	$\frac{3}{4}$ to $\frac{1}{2}$ of kimono painted, with 1 - 3 messups	$\frac{1}{3}$ or less of kimono painted with 4 or more messups
DESIGNS	covers paper including sleeves, ideas from stories, myths, seasons or nature, has extras and details, easy to understand	covers $\frac{3}{4}$ to $\frac{1}{2}$ of kimono, small and hard to understand, no extras or details	covers less than $\frac{1}{2}$ of kimono, very small, scribbles, no extras or details
NEATNESS	0 - 1 glue globs from sleeves, painted inside the lines, outlined in permanent marker right on top of pencil line, no eraser marks	2 - 4 areas of mistakes, glue globs, painted outside the line, missed outlining pencil, eraser marks	5 or more areas of mistakes, glue globs, painted outside the line, missed outlining pencil, eraser marks
COMPLETED	kimono glued together, design drawn and outlined, kimono painted	3 out of 4 items completed	2 or less items completed

ADD UP THE POINTS FOR EACH CIRCLE TO GET YOUR SCORE

If your **score is 5 to 7** your **grade is a 1** for the project

If your **score is 8 to 11** your **grade is a 2** for the project

If your **score is 12 to 15** your **grade is a 3** for the project

self evaluation: SCORE _____ GRADE _____

teacher evaluation: SCORE _____ GRADE _____

APPENDIX K
RUBRIC FOR FOURTH PROJECT

NAME:

AMATE PAPER CUT-OUT

A	1	2	3
NEATNESS	no scribbles, no pencil marks, no glue globs	1 to 3 scribbles, pencil marks, and glue globs	4 or more scribbles, glue globs and pencil marks
CUT-OUT	has man, animal, nature extras added, easy to understand	no extras, only 2 of 3 (man, animal, nature) needs an explanation	only 1 of 3 (man, animal, nature), no extras, blob like
SYMMETRIC AL	both sides exactly the same	1 to 3 things different	4 or more things different
SIZE	1 part of cut-out comes within 1 inch of white paper on all 4 sides	only comes within 2 - 3 inches on all 4 sides	only comes within 3.5 inches on all 4 sides
COMPLETED	figure cut-out, ironed with wax paper, glued on white paper	2 out of 3 things completed	1 or less things completed

Add up the points for each circle, this will give you your score

If your score is **5 to 7 points** your **grade is a 1**

If your score is **8 to 11 points** your **grade is a 2**

If your score is **12 to 15 points** your **score is a 3**

Self evaluation:
Teacher evaluation:

SCORE:
SCORE:

GRADE:
GRADE:

APPENDIX L
RUBRIC FOR FOURTH PROJECT

Name: _____

AMATE CUT-OUT

B	1	2	3
CUT-OUT	figure has man, animal, nature	2 out of 3 (man, animal, nature)	1 out of 3 (man, animal, nature)
SIZE	fills paper touches 3 sides of brown paper, connected at the fold	fills half of paper, touches only 2 of the sides	fills less than half, touches only one side
CLEARNESS	easy to find all 3 elements (man, animal, nature) needs no explanation	harder to find all the elements, needs to be explained	blob like, cannot find man, animal, or nature
NEATNESS	no jagged cut lines, no glue globs, no pencil marks	1 to 3 messy spots	4 or more messy spots
COMPLETED	figure cut out, ironed with wax paper, glued on white paper	2 out of 3 things completed	1 or less things completed

add up the number of points for each circle and that total is your score

If your score is 5 - 7 your grade is a 1 for the project

If your score is 8 - 11 your grade is a 2 for the project

If your score is 12 - 15 your grade is a 3 for the project

self evaluation: SCORE: _____ GRADE: _____

teacher evaluation SCORE: _____ GRADE: _____

APPENDIX M
RUBRIC FOR FOURTH PROJECT

Name: _____

AMATE CUT-OUT

C	1	2	3
CUT-OUT	figure has man, animal, nature	2 out of 3 (man, animal, nature)	1 out of 3 (man, animal, nature)
SIZE	fills paper touches 3 sides of brown paper, connected at the fold	fills half of paper, touches only 2 of the sides	fills less than half, touches only one side
CLEARNESS	easy to find all 3 elements (man, animal, nature)	harder to find all the elements, needs to be explained	cannot find man, animal, or nature
NEATNESS	no jagged cut lines, no glue globs, no pencil marks	1 to 4 messy spots	5 or more messy spots
COMPLETED	figure cut out, ironed with wax paper, glued on white paper	2 out of 3 things completed	1 or less things completed

add up the number of points for each circle and that total is your score

If your score is 5 - 7 your grade is a 1 for the project

If your score is 8 - 11 your grade is a 2 for the project

If your score is 12 - 15 your grade is a 3 for the project

self evaluation: SCORE: _____ GRADE: _____

teacher evaluation SCORE: _____ GRADE: _____

APPENDIX N
RUBRIC FOR FIFTH PROJECT

Name: _____

Radial Balance

Does your design show radial balance?	Yes	No
Did you repeat the same design in all 4 sections?	Yes	No
Did you make a creative and interesting design?	Yes	No
Is your base paper cut in a circle?	Yes	No
Did you use more than 3 folding or curling techniques?	Yes	No
Are all your pieces the same height?	Yes	No
Are all your pieces glued on securely to the base?	Yes	No
Did you finish the project?	Yes	No

If you answered yes to 7 or 8 questions your grade for the project is a 1

If you answered yes to 5 to 6 questions your grade is a 2 for the project

If you answered yes to 4 or less questions your grade is a 3 for the project

Self Evaluation: _____

Teacher Evaluation: _____

APPENDIX O
RESEARCHERS DAILY LOG

Actions Taken:

Week of _____

Reflection:

PLUSES (+)	MINUSES (-)	INTERESTING (?)

Comments, Notes (Continues on back, as needed):



U.S. Department of Education
Office of Educational Research and Improvement (OERI)
Educational Resources Information Center (ERIC)



REPRODUCTION RELEASE

(Specific Document)

I. DOCUMENT IDENTIFICATION:

Title: <i>Using Rubrics for Assessment and Evaluation in Art</i>	
Author(s): <i>Piscitella, Mary E.</i>	
Corporate Source: <i>Saint Xavier University</i>	Publication Date: <i>4/3/01</i>

II. REPRODUCTION RELEASE:

In order to disseminate as widely as possible timely and significant materials of interest to the educational community, documents announced in the monthly abstract journal of the ERIC system, *Resources in Education* (RIE), are usually made available to users in microfiche, reproduced paper copy, and electronic/optical media, and sold through the ERIC Document Reproduction Service (EDRS) or other ERIC vendors. Credit is given to the source of each document, and, if reproduction release is granted, one of the following notices is affixed to the document.

If permission is granted to reproduce and disseminate the identified document, please CHECK ONE of the following two options and sign at the bottom of the page.

<input checked="" type="checkbox"/> Check here For Level 1 Release: Permitting reproduction in microfiche (4" x 6" film) or other ERIC archival media (e.g., electronic or optical) and paper copy.	The sample sticker shown below will be affixed to all Level 1 documents	The sample sticker shown below will be affixed to all Level 2 documents	<input type="checkbox"/> Check here For Level 2 Release: Permitting reproduction in microfiche (4" x 6" film) or other ERIC archival media (e.g., electronic or optical), but <i>not</i> in paper copy.
	<div style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;">PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY</p> <p style="text-align: center;">_____</p> <p style="text-align: center;">_____ <i>Sample</i> _____</p> <p style="text-align: center;">TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)</p> </div>	<div style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;">PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN OTHER THAN PAPER COPY HAS BEEN GRANTED BY</p> <p style="text-align: center;">_____</p> <p style="text-align: center;">_____ <i>Sample</i> _____</p> <p style="text-align: center;">TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)</p> </div>	
	Level 1	Level 2	

Documents will be processed as indicated provided reproduction quality permits. If permission to reproduce is granted, but neither box is checked, documents will be processed at Level 1.

"I hereby grant to the Educational Resources Information Center (ERIC) nonexclusive permission to reproduce and disseminate this document as indicated above. Reproduction from the ERIC microfiche or electronic/optical media by persons other than ERIC employees and its system contractors requires permission from the copyright holder. Exception is made for non-profit reproduction by libraries and other service agencies to satisfy information needs of educators in response to discrete inquiries."

Sign here → please	Signature: <i>Mary E. Piscitella</i>	Printed Name/Position/Title: Student/FBMP <i>Mary E. Piscitella</i>	
	Organization/Address: Saint Xavier University Attention: Esther Mosak 3700 West 103rd Street Chicago, IL 60655	Telephone: 708-802-6214	FAX: 708-802-6208
		E-Mail Address: mosak@sxu.edu	Date: <i>4/3/01</i>

THANK YOU

(over)

III. DOCUMENT AVAILABILITY INFORMATION (FROM NON-ERIC SOURCE):

If permission to reproduce is not granted to ERIC, or, if you wish ERIC to cite the availability of the document from another source, please provide the following information regarding the availability of the document. (ERIC will not announce a document unless it is publicly available, and a dependable source can be specified. Contributors should also be aware that ERIC selection criteria are significantly more stringent for documents that cannot be made available through EDRS.)

Publisher/Distributor:
Address:
Price:

IV. REFERRAL OF ERIC TO COPYRIGHT/REPRODUCTION RIGHTS HOLDER:

If the right to grant reproduction release is held by someone other than the addressee, please provide the appropriate name and address:

Name:
Address:

V. WHERE TO SEND THIS FORM:

Send this form to the following ERIC Clearinghouse:

However, if solicited by the ERIC Facility, or if making an unsolicited contribution to ERIC, return this form (and the document being contributed) to:

ERIC Processing and Reference Facility
1100 West Street, 2d Floor
Laurel, Maryland 20707-3598

Telephone: 301-497-4080

Toll Free: 800-799-3742

FAX: 301-953-0263

e-mail: ericfac@inet.ed.gov

WWW: <http://ericfac.piccard.csc.com>