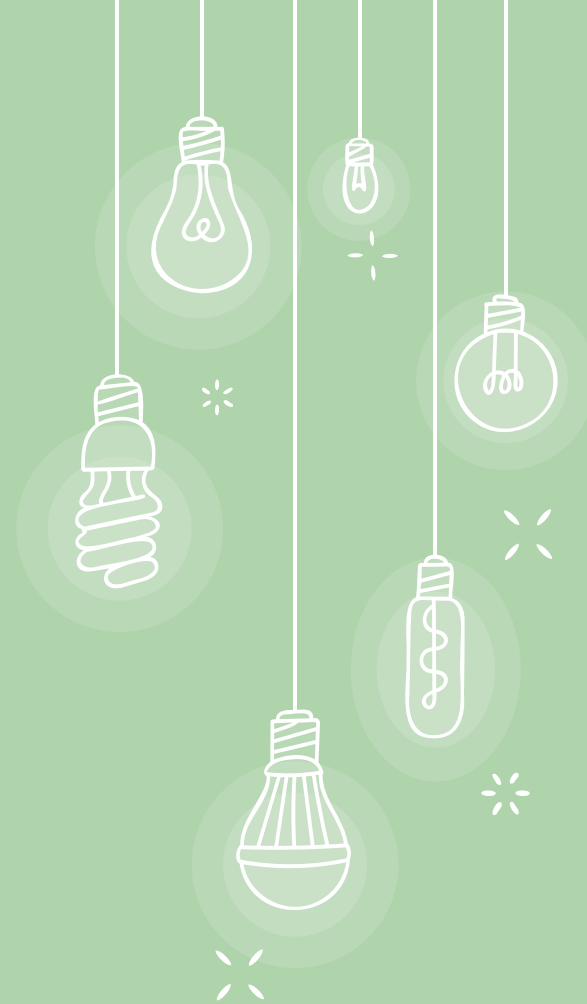


# Assessment for DVUSD Fine Arts and Physical Education

# Hello!

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# Overall Understanding Goals

- + Similarities and differences between formative and summative assessments
- + How formative assessment can promote learning and achievement via feedback
- + Why and how to involve students in their own assessment
- + How to identify and/or create high quality rubrics
- + ...your understanding goal for yourself

× More info on Arts Achieve:

<http://www.artsachieve.org/formative-assessment>

# Summative Assessment

1

How did I do?

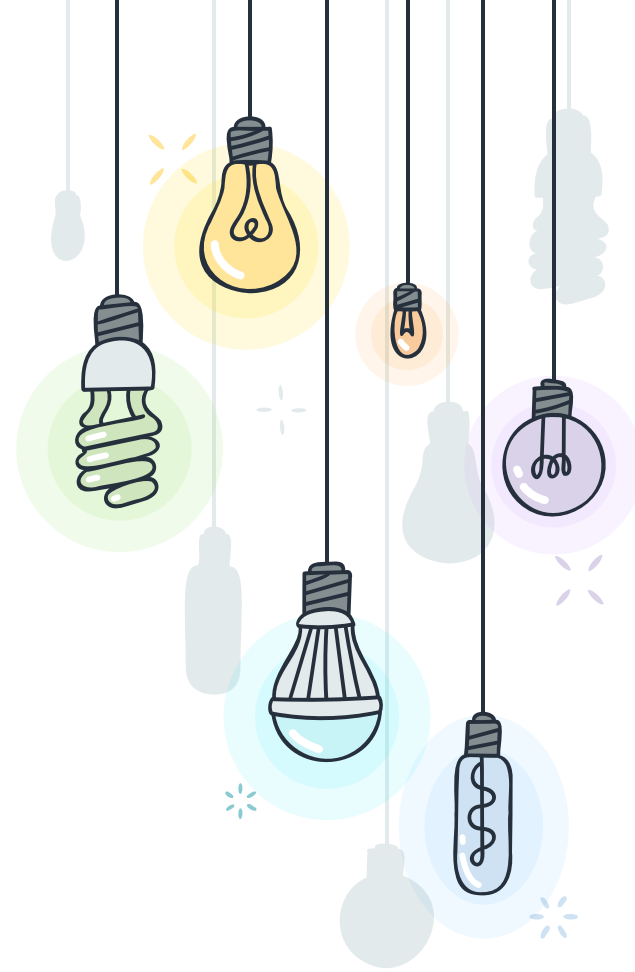
- Occurs when student work is completed
- Assesses the quality of their learning and work
- Students are rarely able to improve or revise their work



# \* Summative:

## + Accountability

- × Performance Assessment\*
- × Rubrics\*
- × Exhibitions
- × Portfolios\*
- × Standardized Tests
- × At the end...
  - ◆ Outside the classroom



# Formative Assessment

2

How am I doing?

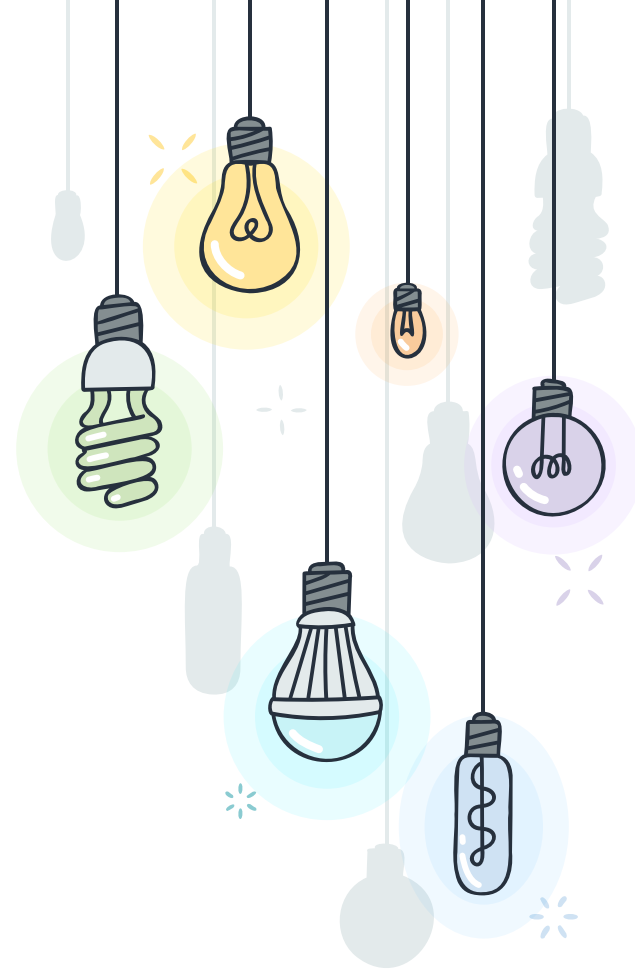
- Happens while student work is in progress-before, during and after a lesson or unit
- Provides feedback on the quality of learning and work
- Students can make improvements and revisions



# \* Formative:

## + Learning

- × Performance Assessment\*
- × Rubrics\*
- × Portfolios\*
- × Peer Assessment
- × Self Assessment
- × At the beginning or ongoing
  - ◆ Inside the classroom



# \* Formative Assessment any process that gathers and uses evidence of student learning to:

+ Adapt instruction to meet students' needs

+ Support students in making adjustments to their own approaches to learning, and to their work



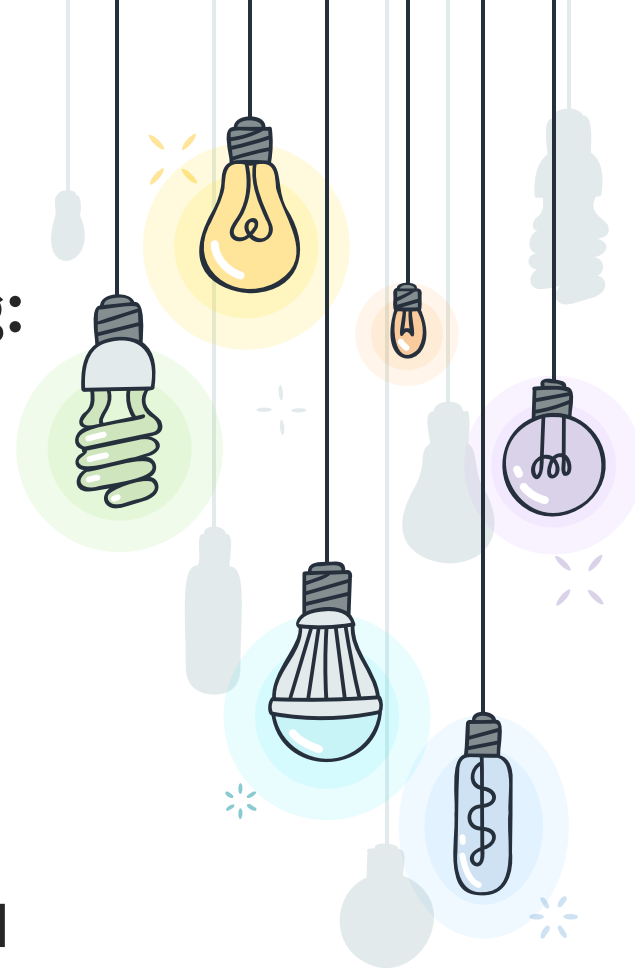


# \* Performance Rubrics

## Assessment as a Moment of Learning: Criteria, Feedback, and Revision

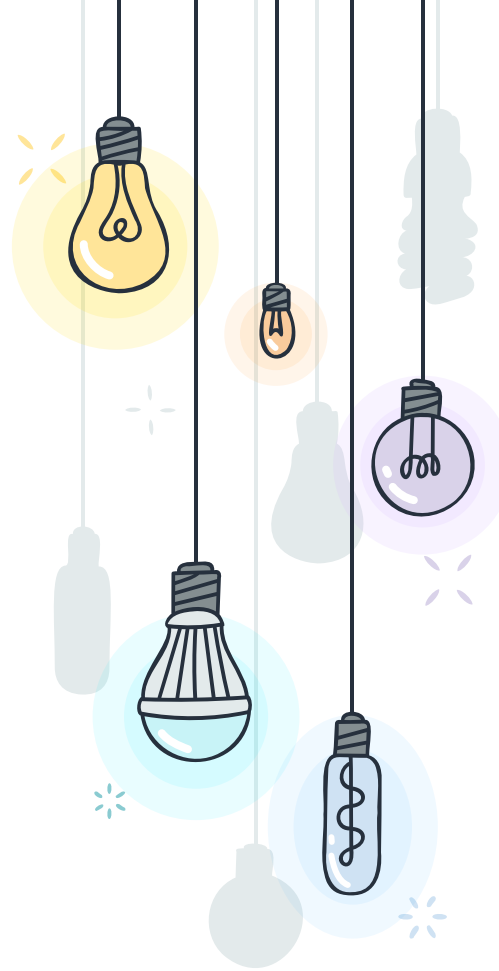
### Student-centered Formative Assessment

- ÷ Share what counts:
  - × Clear criteria
- ÷ Provide feedback:
  - × Timely feedback from self, peers, teacher
- ÷ Provide opportunities for revision and improvement



# Sue Brookhart on Rubrics

“The genius of rubrics is that they are descriptive and not evaluateive. Of course rubrics can be used to evaluate, but the operating principle is you match the performance to the description rather than ‘judge’ it” (Adapted from Brookhart, 2013).



# Task Specific/Standard Specific ✧ Criterion Analytic Performance Rubric

- + Easy to explain and use
- + Support learning by making learning targets and standards clear
- + Helps thoughtful judges of the quality of work
- + Reduce the amount of time spent evaluating student work
- + Provide students with informative feedback: strengths and areas in need of improvement
- + Accommodates heterogeneous groupings



# Performance Based Rubrics



## Appropriate

Standards-based  
learning goals

## Observable

Describe rather  
than evaluates

## Distinct

Each criterion identifies  
a separate aspect of the  
learning outcomes the  
task is intended to teach  
and assess.

## Complete

Taken together, the criteria  
comprehensively describe  
the learning goals the task is  
intended to assess.



For each question, circle the box which best describes where your artwork is at now:

	<b>Level 4</b> <i>I've got it</i>	<b>Level 3</b> <i>AH - HA... I'm almost there</i>	<b>Level 2</b> <i>I'm getting there</i>	<b>Level 1</b> <i>I need some help please</i>
<b>Have I used line to create shapes?</b>	I drew edges of surfaces to create shapes with a singular, even line.	I drew the edges of surfaces with a scratchy line and/or with some shading.	I drew the edges of surfaces and used a lot of shading to identify the shape.	I need to concentrate on looking... following the edge of a surface with my eyes and record it with my pencil.
<b>Have I included enough details to create visual interest?</b>	There is a lot of detail to identify what I am drawing. The use of detail provides much visual interest and character to what I am drawing.	There is enough detail to identify what I am drawing. Now, I need to vary the size of the shapes to create more visual interest.	There is some detail, but a lot of the character is lost. I need to focus on what I am seeing. I made up some shapes that do not relate to the object.	There is little detail. Now I need to slow down and really look carefully at the object I am drawing. Most of the shapes I drew do not relate to the object.
<b>Have I created a well balanced composition making use of the positive shapes and negative spaces?</b>	I drew the object large, making good use of the space on the page (the picture plane). The composition is well balanced, making interesting positive shapes and negative spaces.	I did a really nice drawing but now I need to consider its placement on the page. I need to make the background (negative space) more interesting.	I drew the object small. Now, I need to draw larger so that the object (the positive shape) and its size relates to the background (negative space). They should balance.	I drew the object very, very small. It is "floating" in the middle of the page. I need to draw much larger. The positive shape and negative space need to work together like jig-saw puzzle pieces.

Answer the questions below.

- Observation is important to artists. From what you have experienced so far, what do you think artists need to notice in order to make a drawing?
- A lot of art making involves risk taking and trusting ourselves in the process. Was there experimentation and risk taking in your drawing? If the answer is "yes," how so? If you have not done this as yet, what risks can you take with your next drawings that you think will improve your performance?



## Handball Unit: Standards Assessed-

Standard: S2.M6  
Games and Sports Transitions

Performance  
Indicator

E = Emerging

M = Maturing

A = Applying

Emerging

Maturing

Applying

6 - Transitions from offense to defense or defense to offense by recovering quickly without communicating and without capitalizing on the advantage.

7 - Transitions from offense to defense or defense to offense by recovering quickly, communicating with teammates without capitalizing on the advantage.

8 - Transitions from offense to defense or defense to offense by recovering quickly, communicating with teammates, and capitalizing on the advantage.

6 E: transitions  
7 M: transitions  
8 A: transitions

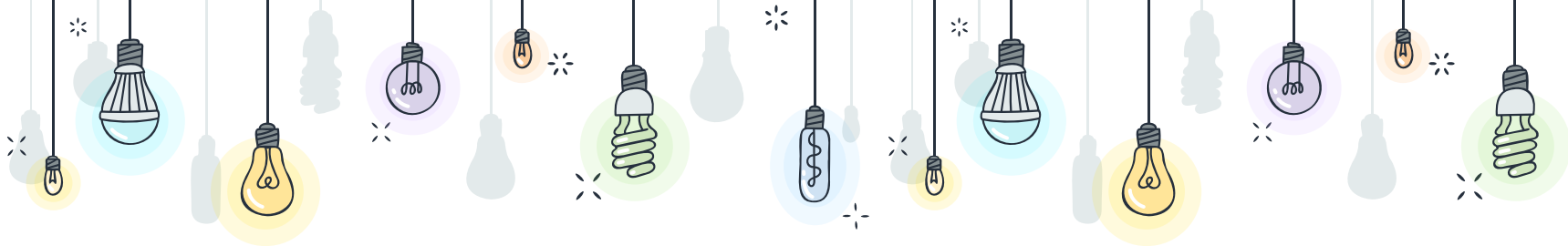
## S.2M.6-Transitions Performance Indicators-

### Indicators of a player transitioning from Offense to Defense

- ✦ Is in position to see where the ball is
- ✦ Moves towards own goal or toward an opposing player
- ✦ Positions body between the ball and their opponent
- ✦ Positions body between the ball and their own goal

### Indicators of a player transitioning from Defense to Offense

- ✦ Is in position to see where the ball is
- ✦ Attempts to move toward their opponents goal quicker than the defense player
- ✦ Attempts to create space between them and their opponents
- ✦ Turn hips and chest to ball side



Transitions	4	3	2	1	0
Transitions	Demonstrates all indicators of transitions 90-100% of the time.	Demonstrates all indicators of transitions 70-89% of the time.	Demonstrates most indicators of transitions 50-69% of the time.	Demonstrates most indicators of transitions 25-49% of the time.	Does not demonstrate any indicators of transitions.



# Orchestra Project

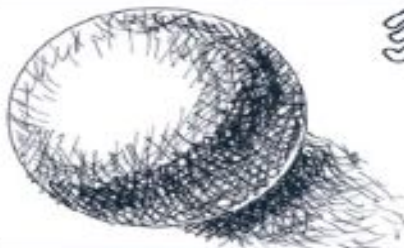
	4	3	2	1
<b>Quality of Composition</b>	The created musical loops used were excellent and worked together to create a complete music piece; the music flowed together.	The created musical loops used were very good, and for the most part, the music flowed together most of the time.	The created musical loops used were average; when put together, the music loops that were used were just o.k.	The created musical loops used were just o.k.; when put together, the music loops that were used did not create very interesting music.
<b>Use of Movie Audio Clips</b>	The audio clips have a solid basic framework. This is then embellished and refined to create more interest.	The audio clips have a solid basic framework. This is then embellished and refined to create some interest.	The audio clips have a basic framework. Audio clips are not embellished and refined to create more interest.	The audio clips have no basic framework. Audio clips are not embellished and create little interest.
<b>Form</b> [Not parallel and undefined levels]	The form of the piece produces a balance between the audio clips and musical tracks, <b>unity</b> and <b>variety, contrast</b> and <b>connection</b> .	The form of the piece produces a balance between the audio clips and musical tracks, <b>unity</b> and <b>variety, contrast</b> and <b>connection</b> .	The form of the piece produces a balance between the audio clips and musical tracks, <b>unity</b> and <b>variety</b> .	The form of the piece produces a balance between the audio clips and musical tracks.

## Modeling Form Rubric • Gradation Using Crosshatching



4

- Has gradation with many values.
- The values go from dark to light very clearly. They blend together, going from one value to another.
- The artist shows where the light source is coming from.
- A softly blended core of the shadow follows the form.
- The reflected light on the sphere is only a bit lighter than the core shadow.
- The cast shadow is darkest near the sphere and gets lighter gradually as it moves further from the sphere.



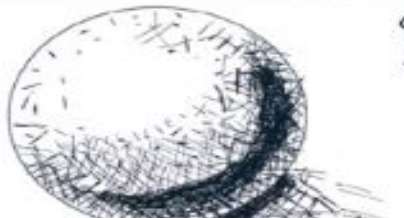
3

- Has gradation with a few values.
- The transitions between tonal values are not evenly blended.
- The artist shows where the light source is coming from.
- The core of the shadow follows the form but needs more blending.
- The reflected light on the sphere should be darker. It should not have a white edge.
- The cast shadow is darkest near the sphere but when it moves further from the sphere, there are gaps in tonal values.



2

- Has some gradation. The values do not define the form very well.
- The values do not blend together. There are gaps in the tonal values.
- The artist shows where the light source is coming from.
- There is no core shadow.
- There is no reflected light.
- The cast shadow is the same value as the edge of the sphere. It's hard to tell where the sphere ends and the cast shadow begins.



1

- Has very little gradation. The sphere looks flat.
- The values jump from dark to light. They don't blend together.
- The artist shows where the light source is coming from.
- The core of the shadow follows the form but is not blended at all.
- The reflected light on the sphere is too light.
- The cast shadow is darkest near the sphere but the next value is too light. As the shadow moves away from the sphere there is no gradation in tonal values.



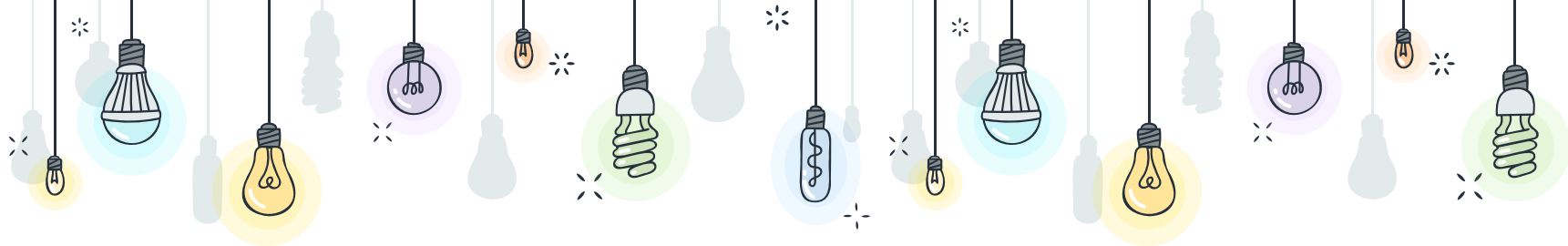
## Volleyball ball Unit: Standards Assessed-

Standard: S1.M12 Games and Sports: Net/Wall Games Serving			Performance Indicator E = Emerging M = Maturing A = Applying
Emerging	Maturing	Applying	
6 - Executes consistently (at least 70% of the time) a legal underhand serve to a predetermined target (without distance or accuracy) for net/wall games such as badminton, volleyball, pickleball.	7 - Executes consistently (at least 70% of the time) a legal underhand serve to a predetermined target with either distance or accuracy for net/wall games such as badminton, volleyball, pickleball.	8 - Executes consistently (at least 70% of the time) a legal underhand serve for distance and accuracy for net/wall games such as badminton, volleyball, pickleball.	6 E: serving 7 M: serving 8 A: serving

## S.1M.12-Serving Performance Indicators-

Indicators of a legal underhand serve:

- Behind the back line
- Ball is visible to opponent
- Struck with hand
- Goes over the net (ball may hit the net but must go over)
- Ball lands inside opponents boundaries.



Serving	4	3	2	1	0
Strike-Serve	Demonstrates all indicators of a legal underhand serve 90-100% of attempts.	Demonstrates all indicators of a legal underhand serve 70-89% of attempts.	Demonstrates all indicators of a legal underhand serve 50-69% of attempts.	Demonstrates all indicators of a legal underhand serve 25-49% of attempts.	Does not demonstrate any indicators of a legal underhand serve.
Distance/Accuracy	Accurately serves to the intended target in play 90-100% of the time.	Accurately serves the ball in play 70-89% of the time.	Accurately serves the ball in play 50-69% of the time.	Accurately serves the ball in play 25-49% of the time.	Does not accurately serve the ball in play or shows no evidence of accuracy.

Criteria	Level 4 (90-100 pts)	Level 3 (80-89 pts)	Level 2 (70-79 pts)	Level 1 (0-69 pts)	Score
<b>Effort</b>	Put forth extra effort to be successful. Made quality use of class time. Participated fully in class discussions.	Used class time wisely. Participated in class discussions.	Made some effort towards goals. Some participation in discussions.	Made little effort to meet goals. No participation in discussions.	
<b>Performance</b>	Independently completed a large amount of work, using required knowledge and skills based on established criteria.	Successfully met expectations independently, most of the time (needed little extra instruction). Showed some initiative.	Made some effort toward established criteria – needed much personal guidance.	Made little progress towards goals. Very little accomplished during class time.	
<b>Use of Materials and Tools</b>	Used material wisely. Shows respect for materials and classroom.	Used materials well. Needed few reminders on proper material care.	Needed some reminding on proper material care. Some inappropriate material use.	Materials and tools used inappropriately and foolishly.	
<b>Behavior</b>	Listens and follows directions. Shows respect for others by following classroom rules. Shows initiative and leadership.	Listens and follows directions. Shows respect for others by following classroom rules.	Sometimes listens and follows directions. Does not always show respect for others by not always following classroom rules.	Has difficulty listening and following directions. Disrespects others by causing a disruption in the classroom.	
<b>Drawing Assignment</b>	Excellent drawing effort: <ul style="list-style-type: none"> <li>• Command of crosshatching/stippling</li> <li>• Lots of detail</li> <li>• Well balanced composition making use of positive shapes and negative space</li> <li>• Experimentation and risk taking</li> </ul>	Good, but needs more: <ul style="list-style-type: none"> <li>• Some understanding of crosshatching</li> <li>• Some detail</li> <li>• Some attempts at creating composition but too much empty space</li> <li>• Some risk taking</li> </ul>	Weak, needs more work: <ul style="list-style-type: none"> <li>• Little understanding of crosshatching</li> <li>• Needs more detail</li> <li>• Too much empty space</li> <li>• Little effort towards neatness or effort</li> </ul>	Very poor effort: <ul style="list-style-type: none"> <li>• No understanding of crosshatching/stippling</li> <li>• No detail</li> <li>• Lack of risk or thought, rushed</li> <li>• Sloppy</li> </ul>	
<b>Teacher Comments:</b>				Total —	



# Maria Comba's Fourth Grade Melody Rubric

	I've GOT it!	AH-HA... I'm almost there!	I'm getting better!	I need some help please.
<b>Drawing the Contour</b>	I got it! Not only can I draw the contour, but I can add details so it starts to look like a melody on the staff.	Ah-ha! I CAN draw the contour correctly. <u>Now I'm working on</u> notating some details so it can start to look like a melody line on a staff.	I can draw the contour when it moves in one direction only. <u>Now I'm working on</u> "listening for movement" in contours that move in different directions.	<u>Now I'm working on</u> "listening for movement." I'm always asking myself if the music sounds like it's moving up the stairs or down the stairs.
<b>Notating (Writing) the Melody</b>	I can notate the melody when given the starting pitch. I used "listening for movement," melodic directions, and solfege to help me.	I can use the starting pitch and "melodic directions" to help me figure out the idea of the melody. <u>Now I'm working on</u> writing notes closer to their actual pitch. Using melodic directions and solfege will help.	I can notate the direction of the contour by using "melodic directions" but cannot place them on the staff as of yet. <u>Now I'm working on</u> using the starting pitch to help me place notes on the staff.	<u>Now I am working on</u> "listening for movement" and matching it up with melodic directions. I will always follow picture cues with my finger to see if they match.
<b>Singing the Melody</b>	I can sing the melody line when given the starting pitch. I used melodic directions and solfege to help me.	I can sing the melody line moving in the right direction, but the pitches are not accurate. <u>Now I'm working on</u> being more accurate with each individual pitch.	I can sing the contour but cannot match individual notes. <u>Now I'm working on</u> using solfege to help me sing the correct pitch.	<u>Now I'm working on</u> making sure that my voice is going in the right direction. I'm listening, tracing contours, and echoing.

The sentence that starts with "Now, I'm working on..." is your GOAL.

# Meghan Phadke's Third Grade Recorder Self-Assessment

Skill	Always	Still Working	How do I fix it?
Plays with a gentle, beautiful tone (no squeaks!)			Check your breath and posture.
Plays correct notes			Use your G clef and hand staff to check each note.
Uses correct fingerings			Check fingering chart.
Covers holes completely with finger pads			Check your fingertips for circles.
Plays rhythms correctly			Clap the rhythm and see if it matches.
Plays whole song on the first try			SLOW DOWN



For each question, circle the box which best describes where you are now:

Next step: How can you proceed?

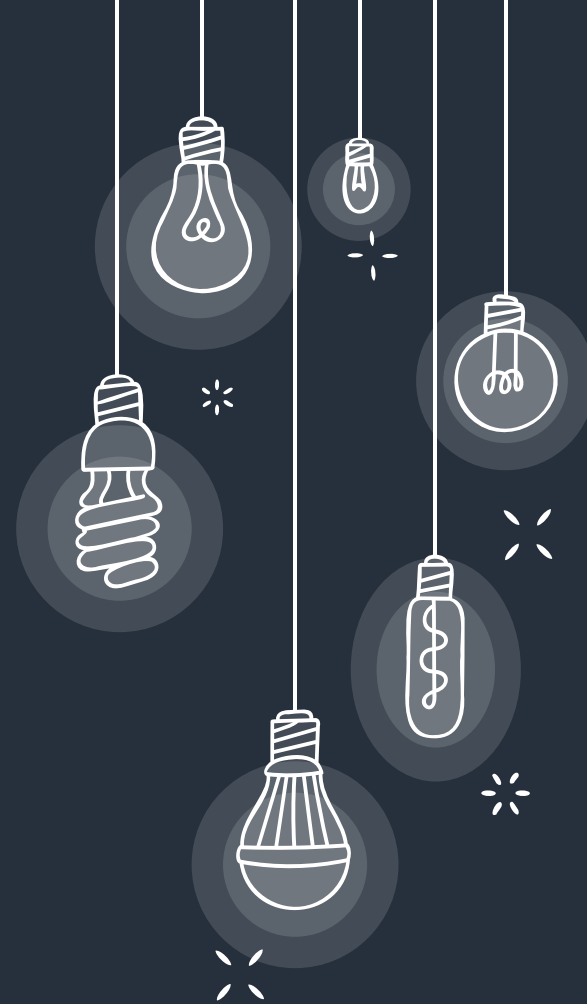
	<b>Level 4</b> <b>Yes, I've got it</b>	<b>Level 3</b> <b>AH - HA...</b> <b>I'm almost there</b>	<b>Level 2</b> <b>I'm getting there</b>	<b>Level 1</b> <b>I need some help please</b>	<b>What Changes Should I Make?</b>
<b>Have I created value gradation in my 6 step value scale?</b>	The scale has evenly blended steps ranging from very dark to white.	The scale has evenly blended steps for the most part.	There are some mistakes in the range of value. In each box the value is not blended very well. There is visual texture.	Values do not evenly flow across the scale from dark to light, or each value has a lot of visual texture and is not blended well.	
<b>Does my shading make my geometric forms look 3-D?</b>	Shading gradations within each form are carefully blended to look 3-D. There is a wide range of values from dark to light. The edge of the form is a bit lighter.	The shading gradations within each form need to be better blended. The edge of the form needs to be lighter.	The shading gradations are somewhat blended but do not make the forms look 3-D. Everything appears too gray. The edge of the form needs to be lighter.	There is minimal use of gradation and the forms appear flat rather than 3-D.	
<b>Have I created the core of the shadow?</b>	The core of the shadow is the darkest value on the object. It blends well with the values on either side, and it follows the form of the object.	The core of the shadow is the darkest value, but there is too much contrast between it and the values on either side.	The core of the shadow is too dark and it does not follow the form of the object.	There is no distinction between the core of the shadow and any other shading on the object. The whole object is very gray and looks flat.	
<b>Have I created a cast shadow?</b>	The cast shadow is on the opposite side of the light source. The darkest part is close to the object and gradually fades.	The values in the cast shadow need more blending.	The cast shadow is one value. There might also be a line around it.	The cast shadow is either not there or it is in the wrong place.	

# THANKS!

Any questions?

You can find me at:

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## \* Credits

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- + Presentation template by SlidesCarnival
- + Photographs by Unsplash

