

AGQTP Implementing the Curriculum Planning and Assessment Frameworks – Creative Arts and COGs

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Assessment in the Arts. An edited version of a workshop delivered in Newcastle, April 2008.

First of all I want us to look at these portraits and I'm going to give you a particular set of criteria from which to judge. Rank them, how you think they fit. These are in progress, they are not complete. Are these students working Above, At or Below? These are Stage 1.

[Images being discussed can be seen in final PowerPoint slide. See link on the web page. Pointing to image top left] Above. For these people who want to talk to the student to check whether its Above or not because it may be but we've got one at least that thinks it's above. You've got different criteria. So this side of the room were asked to look for expressive use of media, in other words how the paint was applied and how the mask making was done in an expressive way, ability to show expression or emotion through the portrait which might have included exaggeration or distortion. So it was expressive. This group was asked to look for a realistic representation where they are looking at proportion detail. Thank you for going, 'Yes I think it's Above. ' because that illustrates it very clearly. This group here...exactly, and that's the other important thing that has come out of this. It is so important not to make a judgement based on what you see alone. Your discussion and observation on what you see in students through the process in all of the Arts is really important. So you see a kid doing this [pointing to image] and you would go and say; 'interesting colour, interesting application. What will you do next?' Or, we were saying, you might even have negotiated with the student about how they might apply the paint first with a very heavy stroke and then start to put the detail of the top of it.

Let's just quickly go through them then. Did you guys put this one at Below? [portrait top left] Yes, general agreement. So where did you people have it? More in the middle, possibly working towards something? Above? [top row, 2nd from left] Yes, much more likely on this side? Because we've got the open mouth, the distortion going one way so possibly the intention, if that's what the criterion was, then that's where they were. Where did you guys put it?

[bottom, third from left] Most people are drawn to this as a fairly high standard work realistically, but also there is a lot of expressiveness in there as well, particularly in the way the hair has been dealt with and the building up of the paint that's beginning.

[bottom, right end] This one's an interesting one. Where did you guys put it? Yes I would be putting it Above as an expressive portrait as well. It's a bit like de Kooning or somebody. It's actually starting to develop very well.

[bottom 1st left] Where did we put this one? At? Yes. So the lessons learned here for me, are that criteria are essential and having students know those criteria is essential and teaching explicitly to what they are meant to be doing is essential. So if you are doing an expressive portrait you have to show them how to apply the paint and how to experiment with the way they can create interesting effects and exaggeration and distortion. Because otherwise a lot of kids who do well realistically may stick just with that and they aren't satisfying that criterion.