

PPAT® Assessment

Library of Examples – Art

Task 2, Step 1, Textbox 2.1.1: Selecting a Single Assessment

Below are two examples of written responses to Textbox 2.1.1 as excerpted from the portfolios of two different candidates. The candidate responses were not corrected or changed from what was submitted. One response was scored at the Met/Exceeded Standards Level and the other response was scored at the Does Not Meet/Partially Met Standards Level. This information is being provided for illustrative purposes only. These excerpts are not templates for you to use to guarantee a successful score. Rather, they are examples that you can use for comparison purposes to see the kinds of evidence that you may need to add to your own work.

The work you submit as part of your response to each task must be yours and yours alone. Your written commentaries, the student work and other artifacts you submit, and your video recordings must all feature teaching that you did and work that you supervised.

Guiding Prompt for Task 2, Textbox 2.1.1

- Provide an in-depth description of the assessment. Provide a rationale for choosing or designing the assessment based on its alignment with the standards and learning goal(s) that meet the students' needs.
- What data did you use to establish a baseline for student growth related to this lesson's learning goal(s)?
- Describe the rubric or scoring guide you have selected or designed. How does it align to your learning goal(s)? How will you communicate its use to your students?
- What evidence of student learning do you plan to collect from the assessment? How will you collect the data? Provide a rationale for your data-collection process.

Example 1: Met/Exceeded Standards Level

- The assessment I have chosen is the pre and post drawing assessment for my students "Hand in Value" Project. The predrawing portion of the assessment is what I am using as my baseline data. This gives me a baseline for where student's skills lay. I have separated the skills of my students into three categories that define where my students are, exceeding, meeting, and not meeting. For my summative assessment, the post drawing, I am scoring my students on their mastery of value, their shading technique, how well they draw from life, and craftsmanship. I have chosen this predrawing and postdrawing assessment because I am teaching a skill which is applied in drawing. This assessment aligns with my content area's standard's as value is one of the seven elements of art that my students are required to apply in artworks that they create. This assessment clearly aligns with my learning goals as my students are being scored on value, shading techniques, and drawing from life, which are all skills mentioned in my objectives as my student's learning goals.

- b. The data I used to establish a baseline for my assessment is the data I collected from the pre-drawings. I scored these pre-drawings on a based on the student's mastery of drawing from life. The criteria I am looking for is, detail in the hand, proportion of the hand, and contour line drawing, as opposed to sketching. I took these scores and divided them into 3 different categories which define their mastery of drawing from life, exceeding, meeting or not meeting. From my baseline data, there is much room for student growth as the majority of my students fall into the not meeting or meeting category of the pre-assessment. As you can see in the attached chart, 50% of the students scored at the Not Meeting level, meaning they are weak in the detail, proportion, and contour within their drawings. Only 12% scored at the Exceeding level. This pre-assessment relates to my student's learning goals as drawing from life is mentioned as an assessed piece in my lesson objectives. The data told me where I needed to place my teaching emphasis in the area of drawing.
- c. The rubric I have designed for this assessment breaks the student's grade down into three major assessed elements that and four different grade ranges that students could earn. The three pieces I am assessing are the student's understanding of value, their blending technique and drawing from life, and finally craftsmanship, the grade ranges are A, B, C, and D/E. To earn an A, students must show their understanding of value, by using a high level of contrast, a variety of middle tones and highlights as bright as the white of the paper. I have also mentioned that the students must go above and beyond my expectations to earn this grade. To earn an A in the next assessed piece the students must have smooth transitions between values and have effectively drawn from life. For craftsmanship, earning an A entails that care is shown in the students drawing, so the drawing is not turned in damaged, the students must also demonstrate a proper use of the materials and have their name on their projects. It is mentioned in my rubric, that earning a C is meeting or barely the expectations set for the project. The only way to fail this assessment is to not turn in a drawing. This rubric aligns with my student's learning goals and objectives as each assessed piece is directly linked to one of the objectives stated for my students. The rubric was handed out to my students. I reviewed all parts of it and shared my expectations in terms of grading so they could ensure that their projects met all the requirements of their project, and know what I am looking for when grading. I intend to discuss the rubric when returning the results of the assessment to reinforce that students understand why they received the grade they got.
- d. The evidence of student learning that I plan to collect from this assessment will be the improvement demonstrated in the student's drawings. By comparing the student's predrawings to the post drawings, data can be collected through observing the student's improvement or lack thereof between the predrawing and post drawing I can collect data through comparing the number of students falling into the exceeding, meeting or not meeting in the predrawing to the students falling into the A category (exceeding) B or C category(meeting) and D/E category in the post drawing. The number of students in each category for the predrawing compared to the number of students in each category for the post drawing will be the data collected. Using this comparing method to collect data works particularly well with this assessment because, in art, evidence of learning is shown in skills that students demonstrate in the art that they make. Comparing drawings done as a pre assessment, before I taught these skills, to drawings done as a post assessment, after I taught these skills, allows students to demonstrate what they have learned.

Refer to the [Task 2 Rubric](#) for Textbox 2.1.1 and ask yourself:

In the candidate's description of selecting the assessment, where is there evidence of the following?

- The standards, learning goals, and student needs
- The baseline date used
- The rubric or scoring guide and its alignment to the standards and learning goals
- Communication of the rubric to the students
- How the student learning will be collected
- The rationale for the data collection process

Why is the candidate's response detailed and tightly connected?

Example 2: Did Not Meet/Partially Met Standards Level

- a. This assessment was designed to evaluate how well students were able to express an understanding of "rhythm" and Vincent van Gogh by creating Starry Night pastel drawings. Based on the rubric, students were graded on their abilities to work with specific elements of art, principles of design, and art media. They were also provided an opportunity to increase their grades by working diligently under "effort" and "craftsmanship."
- b. To establish a baseline for student growth, I created a chart of the student's pre-test grades. The pre-test was designed to evaluate how much the students already knew about the principles of design.
- c. The rubric for this project aligns with the learning goals by assessing the students on their use of "rhythm" and their abilities to express an understanding of Vincent van Gogh by creating their own versions of one of his most famous works. It could also be used as a checklist by the students. At the beginning of the lesson, the students were provided with the rubric.
- d. By completing this projects, students will prove their understanding of "rhythm," one of the principles of design. Data will be collected based on completed projects and grading rubrics. By collecting a rubric, it will be evident whether or not students have grasped the concept of "rhythm."

Refer to the [Task 2 Rubric](#) for Textbox 2.1.1 and ask yourself:

In the candidate's description of selecting the assessment, where is there evidence of the following?

- The standards, learning goals, and student needs
- The baseline date used
- The rubric or scoring guide and its alignment to the standards and learning goals
- Communication of the rubric to the students
- How the student learning will be collected
- The rationale for the data collection process

Why is the candidate's response partial?

Suggestions for Using These Examples

After writing your own rough draft response to the guiding prompts, ask the question, “Which parts of these examples are closest to what I have written?” Then read the 4 levels of the matching rubric (labeled with the textbox number) and decide which best matches your response. Use this information as you revise your own written commentary.

Lastly, using your work and/or these examples as reference, consider what you believe would be appropriate artifacts for this textbox.

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