

Introduction

Assessment has gained a worldwide momentum and is viewed by many as the means for achieving educational reform. Assessment in the artroom is an important component of this expanding educational assessment landscape. The art educator, along with every other “keeper of a discipline,” is now required to be a part of this movement toward effective and integrated assessment.

My goal in writing this book is to help educators and preservice teachers in the field of art to view assessment as nonthreatening and integral to teaching art. *Assessment in Art Education* prepares the teacher—even those with very limited knowledge in the field of tests and measurement—to address assessment effectively as it relates to his or her own art classroom practices. Familiar art assessment strategies and procedures are presented with fresh insights that were gleaned from my worldwide studies of many different and highly successful art education assessment systems. The reader is also introduced to strategies that may be new to the art education field. Presented strategies delve much deeper than the assessment of content-based knowledge. Important thinking processes which are central to making and appraising art are highlighted. In this respect, the book enables the teacher of art to realize the strength of a well-crafted assessment strategy.

This book addresses major topics in the field of tests and measurement and describes them with a vision appropriate to the art classroom. Chapter 1 introduces the teacher to basic assessment terminology, necessary for any beginning study in the field. Principles of assessment are presented to introduce current worldwide theory and research in the field and to serve as guidelines for development of a personalized assessment program. Chapter 2 covers

material familiar to the art educator, focusing on performance-based assessment strategies. A wide assortment of such strategies is presented. These are useful for assessing student learning and for teaching purposes. In particular, ideas for improving the strength of the art portfolio are presented.

The third chapter focuses on traditional strategies, discussing ways to improve the abilities of these strategies to assess higher-order thinking skills. Chapter 4 acquaints the reader with scoring and judging strategies that are necessary for evaluating the art performance. Chapter 5 emphasizes quick, easy, but sound formative strategies, which catch and analyze the steady stream of information flowing between teacher and students in the classroom. The sixth chapter explores summative assessment strategies with particular attention paid to the development of test blueprints, scoring rubrics, and grades and marks. Chapter 7 introduces an Assessment Guideline to help the teacher begin to put into practice sound assessment. The last chapter focuses on the major psychometric issues of validity and reliability. These crucial testing concepts are broached, without complicated mathematical formulas, as they appear necessary for classroom assessments. Regrettably, state, national, and international art assessment issues and practices are beyond the scope of this book.

The reader is encouraged to enter the assessment landscape as unfolded in this book, boldly and without trepidation, and to experiment with and modify the ideas and concepts I have set forth. To be successful, classroom art assessment, regardless of type or sophistication, must emerge from the environment of the school and accommodate the art curriculum and art students.