

Arts Assessment For Learning

VISUAL ARTS — KINDERGARTEN

ACTION PLAN: ROBOT STAMPS: COLORING

Who (the class or group I will focus on):

Kindergarten

Inquiry question:

Does a simple visual rubric improve the quality of students' coloring?

Student learning goals:

Students will carefully color a stamped robotic print.

Students will know how to color carefully and what that looks like.

Students will give feedback that refers to specific coloring criteria.

Students will reflect on their work.

Identify indicators from the *Blueprint* aligned with the student learning goals:

Students will create a print that demonstrates basic printmaking techniques such as, stamping, rubbing, and collagraph printing and textures, colors, and shapes.

What formative assessment strategy I will put into practice:

Students primarily used self-assessment to reflect on and observe their coloring technique. They also informally gave peer feedback to their tablemates.

Why this strategy will help my students achieve or improve the above goals:

My hope is that using a visual rubric will help the students reflect on their work practices. Often young children complete an art activity without giving it a second thought. I also hope that this strategy will make the qualities and techniques of careful coloring extremely clear, even to those students who are not proficient in the English language.

How I plan to implement this assessment strategy in my practice and/or lessons:

My plan is to use this assessment strategy for the second part of this project. Students begin this exploration of robots with an introduction to stamping and printmaking. They use Legos and other objects dipped in paint to create robotic, mechanical imagery. The following session students use crayons to color in their stamped shapes, which is the point of careful coloring instruction and formative assessment.

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When I plan to implement this strategy (at which point in the teaching/learning cycle or unit plan):

I used this formative assessment strategy for one of a series of projects about robots.

I showed the students books, video clips, images and artwork about robots. We talked about the differences between living and nonliving things. The students used different shapes in different sizes to create robot drawings.

This project was a stamped and colored artwork. For the first session, the students dipped Duplo Legos and cups in paint to stamp shapes to form robotic imagery.

The second session students used crayons to color in their stamped shapes. I had the students all start with one color- in this case, orange. I did this so I could see their coloring technique before assessment. By analyzing the orange shapes later, I could observe any changes between their coloring before formative assessment and their coloring after formative assessment.

After students had colored a few shapes orange, I stopped the students. I directed the students' attention to the coloring guide.

Look at these three squares. Which one do you think looks best? Which one shows the artist was working carefully? Turn to someone at your table and tell them what you think.

Students discussed the samples with their partners. After 15 seconds I asked for the students attention.

What do you think?

Students unanimously agreed that Square A looked the best and showed that the artist was working carefully.

Next we looked at the speed criteria.

Do you think the artist for Square A was coloring fast like a rabbit or slow like a turtle?

I demonstrated on a white board what these two speeds look like, by coloring a square fast and coloring a square slowly. Students observed that coloring slowly looked more like Square A.

Lastly we looked at the body part criteria.

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Do you think the artist for Square A was coloring with her fingers or her arm?

I demonstrated on a white board how finger-coloring and arm-coloring differ by coloring a square by moving only my wrist and fingers and coloring a square by moving my whole arm. Students observed that coloring with fingers produced results that looked more like Square A.

I demonstrated coloring some shapes for the students on the board and asked them to rate my performance. I used this demonstration to really exaggerate the differences in the criteria and make it explicitly clear what they meant in a fun, game-like manner.

After it was apparent that the students understood the criteria, I passed out smaller versions of the coloring guide.

Look at your orange shapes. Think about how you colored them. Tell someone on your table how you did.

Students matched their work to the 3 square samples. They talked about the speed and the body part they used when they did their coloring.

At this point the students were really anxious to start working again with their new knowledge. I distributed all the crayon colors and said:

Now we know how to color carefully. You can finish your robots with any colors you want and think about how to use careful coloring to finish your artwork.

The students completed their work by coloring the remaining shapes with the colors of their choice.

Evidence of effectiveness of this assessment strategy:

Looking at the student work I was able to assess for improvement in careful coloring. I compared the orange shapes – which were colored prior to instruction – with the other colored shapes. Some of the students already had careful coloring skills and their before and after shapes showed consistency. Some students with hastily colored orange shapes showed improvement in their coloring after the instruction. One or two students per class showed little improvement between the before and after shapes.

Observing the students while working also gave me insight into the effectiveness of this strategy. The students worked purposefully after the instruction and used the descriptors and vocabulary to talk about their work. It seemed to me that this strategy gave the students clarity and language for reflecting on their work.

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COMMENTS/IDEAS/CHALLENGES -

Careful coloring is a complex skill for 5 and 6 year olds. Some students may not have the fine motor skills to achieve a perfectly colored artwork. The goal is really not a perfect example of neat coloring, but an awareness of the concentration and control that we work towards as artists. A major goal was having students think about what they had done after they had done it. They would then consider how they could change or modify their actions.

As an art educator I certainly don't believe that all good artwork has to "look neat" and "stay within the lines". However, withholding teaching the techniques and methods (speed and body part) to achieve careful coloring seems unfair, especially when students desire to achieve that. The students already have a personal belief of what carefully coloring looks like. (I never suggested that Square A was the best example of careful coloring. Students came to this conclusion independently).

It is very important to include solutions to problems. Making students aware of problems with their work without offering advice and solutions can be extremely frustrating for students. The students recognized that Square A was the best, but some students would not be able to generate the solutions of coloring slower and using just their wrists and fingers on their own.