

### Task 3

#### Part C: Assessment Commentary

##### 1. Analyzing Student Learning

###### a. Identify the specific learning objectives measured by the assessment you chose for analysis.

National Visual Arts Standards

Creating- Anchor Standard 1: Generate and conceptualize artistic ideas and work

VA:Cr1.2.IIA- Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of works of art and design based on a theme, idea, or concept.

Connecting- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art

VA:Cn10.1.IA- Document the process of developing ideas from early stages to fully elaborated ideas.

Responding- Anchor Standard 8: Interpret intent and meaning in artistic work

VA:Re8.1.IIa- Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Presenting- Anchor Standard 4: Select, analyze, and interpret artistic work for presentation

VA:Pr4.1.IIa Analyze, select and critique personal artwork for a collection or portfolio presentation

Students will know	Students will be able to
1) Students will know the work of cartoonist Dixie Leota 2) Academic language: speech type, lettering, emanata, sound effects, line-weight and value, interpretation (re-telling) 2) Comics have long endured the criticism of being taken as seriously as "high art." 3) Cartoonists often have to work together to determine how to effectively implement necessary criteria for effective visual communication and story-telling.	1) Incorporate a personal style that changes the initial interpretation of a famous work of art 2) Demonstrate the application and consistent use of an inking technique of their choice 3) Design a dialogue that enhances the intended narrative of the comic interpretation through the use of lettering/speech types, emanata, and sound effects 4) Compose a written artist statement that provides a variety of rationale for their interpretation by using academic language to describe their artistic process.

**b. Provide a graphic (table or chart) or narrative that summarizes student learning for your whole class. Be sure to summarize student learning for all evaluation criteria submitted in Assessment Task 3, Part D.**

	<b>Advanced/ Exceeding Objectives</b>	<b>Proficient/ Meeting Objectives</b>	<b>Developing/ Partially Meeting Objectives</b>	<b>Emerging/ Does Not Meet Objective</b>
<b>Personal Interpretation</b> (VA:Re8.1.IIa)	18 of 24 students	2 of 24 students	2 of 24 students	2 of 24 students
<b>Inking Technique</b> (VA:Cr1.2.IIA)	17 of 24 students	3 of 24 students	2 of 24 students	2 of 24 students
<b>Dialogue Design</b> (VA:Cr1.2.IIA)	20 of 24 students	1 of 24 students	1 of 24 students	2 of 24 students
<b>Artist Statement</b> (VA:Re8.1.IIa, VA:Pr4.1.IIa)	18 of 24 students	2 of 24 students	1 of 24 students	3 of 24 students

c. Use evidence found in the **3 student work samples and the whole class summary** to analyze the patterns of learning for the whole class and differences for groups or for individual learners relative to their abilities to create, present, or respond to visual art.

The evidence being analyzed should incorporate learning about at least one of the following components:

- interpreting art
- developing works of art/design
- relating art to context

Consider what students understand and do well, and where they continue to struggle (e.g., common errors, confusions, need for greater challenge).

**Student 1** represents the general population of the class who came into the course, and the learning segment, with an established and prolific cartooning and comic practice. Prior to the course he had taken a wide range of art courses both at and outside of the school. His work represents those who, in their technical artistic skill, were able to perform at an overall advanced level. The lesson for this final assessment of the learning segment was a culmination of all the prior learning that took place in lesson one and two. Specific to the assessment criteria, **Student 1's** work represented those whose planning process (developing works of art) exhibited an advanced personal style that exceedingly changed the interpretation of the famous work (interpreting art and relating art to context). He was able to demonstrate an advanced application and consistency of inking techniques by creating a strong sense of light, atmosphere, mass, and texture. The design of his dialogue enhanced the intended narrative of his comic interpretation through the use of each of the required dialogue criteria (lettering/speech types, emanata, and sound effect). For these reasons, his work sample

represents those in the class who were able to display an advanced level of conceptual thinking, technical skill and application of the concepts to his own work (relating art to context). However, while his presentation was strong and his discourse reflected a strong capacity for understanding and applying the criteria outlined in the artist statement prompts, he did not produce a physical copy of an artist statement, and represents the three students who did not receive any points for that assessment criteria because they did not hand it in or avoided discussing any academic concepts related to the work. The most significant reason for this missing portion of the assignment was because, as he is my focus student with an IEP who struggles with organization, he had claimed to have written one, but was unable to find it, as he also claimed that he must not have saved it on his computer in order to email or re-print the file. The most common errors among those whom **Student 1's** work represents in terms of technical skill, was in their dialogue design. While they generally scored above the proficient level, it was not in their implementation of the concepts, but rather in the application of the design qualities of these conventions that needed improvement. For example, **Student 1** included all of the required criteria for the highest score, however, the design of his speech bubble resulted in crowding of its outer edges to the lettering, which is a considerable design error in the conventions of dialogue design. However, his overall design of the dialogue was strong and significantly enhanced the intended narrative of his interpretation.

**Student 3** represents those in the class whose final work reflected on the higher side of the proficient level of skill and achievement. Her planning was strong, as in her preliminary sketch was well developed and provided a strong foundation for her final piece (developing works of art and design). However, her interpretation in her sketch reflected subtle changes to the interpretation of the famous work; that is in terms of what she did to the environment or figures (interpreting art, relating art to context). Her inking technique reflects those of the class who demonstrated a proficient capacity in implementing the techniques introduced in previous learning from the learning segment. Specifically, her inking technique demonstrates proficient application and consistency of inking technique(s) by creating most of the following: sense of light, atmosphere, mass, and texture (developing works of art). Her dialogue design was effective in that it enhanced the narrative as she implemented all of the required dialogue criteria in her interpretation. Some areas of her inking, however, became heavy or muddy and details of the dialogue, specifically the sound effect, that were meant to play a more important emphasis on the piece, were lost. This was a common error in the application of the inking techniques for others in the class whose work **Student 3's** represents. The design of **student 3's** dialogue was advanced and enhanced the intended narrative of her comic interpretation through the use of each of the required dialogue criteria, especially the speech bubble and lettering, which were very strong as she clearly considered the rules of dialogue in comics from the first lesson of the learning segment. For these reasons, her work was rather similar to **Student 1's**, in that her interpretation represents those in the class who were able to display an advanced level of conceptual thinking, technical skill and application of the concepts to her own work through the use of dialogue (relating art to context). **Student 3's** artist statement was also advanced as she displayed a high level of proper syntax in her writing. In addition, she clearly articulated all of the required criteria for the statement and gave sound rationale for her interpretation including the use of academic language to describe her artistic process (relating art to context). Her success in the artist statement portion reflects the majority of the class who also excelled in the artist statement portion of the assessment.

**Student 2** represents the students in the class whose final work reflects a developing understanding and application of the learning objectives for this learning segment. Her planning reflected a well rendered sketch (developing works of art), but lacked the intensity of interpretation that would have otherwise produced an advanced or proficient result in her assessment. The piece she chose to work from contained very little to no movement to begin with. Rather than her feeling empowered by its simplicity to make significant changes to produce a new interpretation, she felt uninspired and unable to see any potential. Although I expressed she could pick another piece, she was concerned that she spent too much time wrestling with the one she already picked and was concerned she would run out of time. This was a common trend for the students her work represents. Some sought out the simpler examples I provided as opportunities to explore. Some sought them out as opportunities to do the bare minimum. Others, such as **Student 2**, chose them but felt stuck, as they were unconfident to do anything more complex, yet uninspired by the basic content. As a result, these factors produced an assessment that reflected only a developing sense of personal style that somewhat changed the interpretation of the famous work (interpreting art and relating art to context). The success of her inking technique also reflects those in the class whose assessment reflects a developing application and consistency of inking techniques that produce only one or two of the criteria (sense of light, atmosphere, mass, and texture). **Student 2** did take a creative risk by attempting to incorporate stippling to the background, but the results were heavy and conflicted with her application of other criteria such as her dialogue design, specifically her sound effect and emanata. **Student 2's** dialogue design was advanced in the sense that she incorporated all of the criteria to enhance the intended narrative and interpretation. Her use of emanata (hites with briffits) was a successful application that enhanced the imaginary space and interaction with the dialogue, a concept discussed and practiced in lesson one of the learning segment (development of art). Unfortunately, the design of her emanata was over-powered by her inking, but did not reflect on the actual design of her emanata. Finally, **Student 2's** artist statement was also advanced as she displayed a high level of proper syntax in her writing. In addition, she clearly articulated all of the required criteria for the statement and gave sound rationale for her interpretation including the use of academic language to describe her artistic process (relating art to context). Her success in the artist statement portion reflects those in the class who can connect with the content on a more conceptual level and articulate processes and theory either verbally or written, as opposed to demonstrating through artistic craft.

- d. If a video or audio work sample occurs in a group context (e.g., discussion), provide the name of the clip and clearly describe how the scorer can identify the focus student(s) (e.g., position, physical description) whose work is portrayed.

N/A

## 2. Feedback to Guide Further Learning

Refer to specific evidence of submitted feedback to support your explanations.

- a. Identify the format in which you submitted your evidence of feedback for the 3 focus students. **(Delete choices that do not apply.)**
  - Written directly on work samples or in separate documents that were provided to the focus students

The feedback I provided for my students was handwritten on a separate assessment document. For this I provided the students with the same rubric I used when evaluating their work. This way, there would be fewer misunderstandings between myself and my students regarding their feedback and justifications for their score.

- b. Explain how feedback provided to the 3 focus students addresses their individual strengths and needs relative to the learning objectives measured.

The feedback I provided for **student 1** begins with discussing his approach to planning and his personal interpretation. I acknowledge that the results of his score reflect his process as he “worked through developing a wide range of interpretations and compositions.” I also began with discussing this criterion because it was the first assessed in the rubric. This was not just for my own organization in providing feedback, but for his as well, since he has an IEP that directly states that he needs supports with organization, not just physically but visually when presented with new information. I also made sure my feedback reflected the same language used in the rubric performance descriptors. I provided this feedback verbally with **Student 1** as well to assure that he understood my justifications for his assessment score. When providing feedback for his inking technique I indicated that I could recognize a variety of techniques that he used to accomplish a sense of light, atmosphere, mass, and texture through-out his piece. However, I was also sure to bring up some inconsistencies in his application and that he should consider “every line should mean something” when it comes to the inking process. When evaluating his dialogue design I discussed his specific use of emanata and sound effect and recognized their effective qualities in his written feedback. I also made a specific point to mention that he “keep in mind space/padding around text and speech bubbles” as they were a bit crammed. I mentioned this to him throughout guided practice and that he might want to consider adjusted that part of his piece, which he unfortunately never did. My biggest fear was that, as it so happened, he would not complete his artist statement. His technical skill and understanding of academic concepts related to the content are strong. Due to his needs with organization, I made regular reminders and reference to the project’s evaluation criteria for him to refer to for artist statement prompts and that it was a required part of the project. However, he was unable to produce a physical copy on the due date. As a result, I had to give him a zero. I was, however, intentional about giving him written feedback on the assessment stating I recognized his ability to “articulate” his processes during his presentation but that these are great documents to save for portfolios, something he is highly motivated to maintain for college applications. I then recommended that he and I meet to discuss a better way to organize these kinds of materials for the future.

The written feedback I provided for **student 2** begins by discussing her successes in the planning process, that is she persisted in developing a finely rendered sketch. However, I make note of the little to no change from the original that would have otherwise produced a more personal interpretation, referencing the criteria specific to the rubric. She expressed an uncertainty in her ability to do anything more complex, uninspired by the basic content, but felt stuck by the time constraints to change her reference piece. We had discussed in guided practice how replacing the figures with her own characters could change the interpretation. This is why I then suggested that she “think more about personal character design,” which refers to prior academic learning in the course before this learning segment. Unfortunately, she maintained keeping a proximate representation, which affected her score. Next, I referenced her inking technique and reminded her of the two functions for inking referencing specific parts in her work. These specifics are especially helpful in helping her to understand the application of concepts. **Student 2** has a 504 plan as the result of a hearing impairment, and does well with concisely written materials. To be absolutely sure she understood my feedback, I also consulted with her personally after the assessment to assure both myself and her that she fully

understood my feedback as it related to her work and future applications. Student 2's dialogue design was the strongest aspect of her interpretation and I was pleased to encourage her by recognizing her creative problem solving by designing the thought bubbles to break from the panel, a common design solution discussed in lesson one on speech types. She was one of the only students who applied that technique to her work. In the final part of her assessment, the artist statement, I recognized her strong use of specific academic language. However, I did want her think a bit more intently on how the inking techniques she mentioned in her statement enhanced her interpretation other than it was "easy to do." Overall, her statement was effective in meeting the criteria of the rubric, especially considering it was the first she had ever written.

Following suit with the others' feedback, I began with **Student 3** by addressing her planning and personal interpretation. She chose a rather low action piece and the physical changes of the characters or environment were subtle. A little more could have enhanced the interpretation of her work. More-so, I made specific mention to the fact that based on her previous work and well established personal style, I told her "your personal style in character development feels absent compared to other work of yours. Don't be scared to use your style!" Compared to her other work, her interpretation was noticeably similar to the original. I then acknowledged the effective contrast achieved through her inking technique. I did mention that her "light source could be more developed with stronger line weight and cast shadows." I mentioned this in response to previous conversations we had in guided practice discussing the light source and cast shadows, such as the one she put on the floor beneath the figures. Her dialogue was strong as she incorporated all of the required criteria. The only setback to her dialogue design was the final word in the thought bubble "rampage." The rest was meticulously centered (a design convention discussed in lesson one) except for the last word. Finally, I assessed **student 3's** artist statement. The feedback addressed her acute ability to reflect on her process through the use of academic language to support her interpretation. The only criticism I had for her was to use the specific name of the artist and work she referencing for the sake of the reader.

- c. Describe how you will support each focus student to understand and use this feedback to further their learning related to learning objectives, either within the learning segment or at a later time.

There is a school wide policy that all students have until the end of the quarter to re-submit any work for a potentially better grade. Work submitted after the quarter will not be accepted. This policy has been addressed previously and for this project as well. It is understood by my each of my focus students as well as the class as a whole. **Student 1, student 2 and student 3** can all revise/complete their artist statement for the extra points as well as make any revisions to their physical work as discussed in their feedback they feel could improve their grade at any time before the quarter ends. To ensure that I was appealing to the specific differentiated needs of my focus students, I consulted with them personally regarding the policy and encouraged them to take heed of the opportunity to improve their work. **Student 1** was given specific feedback on his assessment to meet with me to discuss how we can promote a more organized means for him to submit written work. After we met, he agreed to come into a.m. support; a designated time before every school day for students to meet with any teacher for classroom access or one-on-one support. I suggested he could come in for a.m. support and use the classroom computer to write his artist statement. However, he did not commit to a time before the end of my student-teaching experience and as a result I was unable to procure a statement from him.

### 3. Evidence of Language Understanding and Use

When responding to the prompt below, use concrete examples from the clip(s) and/or student work samples as evidence. Evidence from the clip(s) may focus on one or more students.

You may provide evidence of students' language use **from ONE, TWO, OR ALL THREE of the following sources:**

1. Use the video clip(s) from Instruction Task 2 and provide time-stamp references for evidence of language use.
  2. Submit an additional video file named "Language Use" of no more than 5 minutes in length and cite language use (this can be footage of one or more students' language use). Submit the clip in Assessment Task 3, Part B.
  3. Use the student work samples analyzed in Assessment Task 3 and cite language use.
- a. Explain and provide concrete examples for the extent to which your students were able to use or struggled to use the
- selected language function,
  - vocabulary and/or key phrases, **AND**
  - syntax or discourse
- to develop content understanding.

The majority of the class as a whole, were able to use proper syntax and all of the content specific academic language as it related to the learning objectives from the learning segment as they demonstrated in the composing of their artist statements. Only three were unable to meet every criterion from the evaluation criteria handout (SEE Task 1: Part C: Lesson 3: Day1) where they missed one or more of the vocabulary, or did not provide cohesive rationale for their interpretation. The three who did not meet the objective did not hand in any physical copy of their artist statement, two of which also did not hand in any physical drawing for assessment either. The overall success of the class is best exemplified by **student 3** (See Task 3: Part A- Student 3) as she writes, "For the speech balloons I was debating whether or not he would be mumbling or thinking it... Of course, using hearts as my emanata served to emphasize his emotions... For the sound effects, I didn't want to make it too flashy... My inking helped enhance my interpretation because..." Her accurate application of academic language and the cohesive articulate nature of her writing reflects the overall majority of students in the class and their ability to use proper syntax in their artist statement. Since the comic interpretation lesson was designed to satisfy the language function "interpret" both in written form and visually, the artist statements were a means for them to provide rationale for their visual interpretation through syntax and back up their claims through the use of academic language.

**Student 2** was also able to articulate use of the language function and content specific academic language in her artist statement. (See Task 3: Part A- Student 2.) She mentioned the specific name for the emanata she used- "hites and briffits." This demonstrated not only a development of content understandings, but expressed specific knowledge of the concept of emanata, but she pointed to specific symbols as mentioned in "The Lexicon of Comicana" which was introduced in lesson one and recorded in her sketchbook. While students were not assessed on their presentations, the students were also able to use their artist statements as guides, or read them verbatim based on their specific level or comfort or need, to incite discourse about their work with their peers.

**Student 1**, who did not produce an artist statement for his work, was able to articulate his process of interpretation and use academic language through discourse, however, this was not criteria in the assessment as I wanted to specifically analyze their written skills as it would provide more concrete evidence not only for me but also for future application for them as well.

#### 4. Using Assessment to Inform Instruction

- a. Based on your analysis of student learning presented in prompts 1b–c, describe next steps for instruction to impact student learning:
  - For the whole class
  - For the 3 focus students and other individuals/groups with specific needs

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

Based on the data from the assessment analysis (SEE Task C: 1.b.) the highest number of students who struggled in any area of content was in the inking technique category. Even students who performed high in this area can benefit from a constant revisiting and engagement with inking practices as they are a critical centerpiece to successful comic design. Because of the overall curriculum design of this class with the focus being strictly on cartooning practices, there will be opportunities within every major project where inking will be a part of the development of their art works. The next learning segment will be on perspective in comics where they will again be able to engage and persist in the development of their craft as it relates to the various conventions of inking to create a sense of light, atmosphere, mass, and texture (developing works of art). Following perspective, students will begin to work on story writing and panel construction for future learning segments. In addition, the conventions of dialogue design are inescapable in comics and a necessary function in sustaining attention through the creative juxtaposition of words and images- a central focus not just specifically relevant to this learning segment.

**Student 1**, and other students who struggle with organization, will benefit from future instruction that is rooted more intently in providing organizational systems that consider these needs when new learning tasks are introduced outside of the normal routines, such as artist statements. This was the first time an artist statement was introduced or required in the cartooning curriculum. Again, there will be ample opportunities for **student 1** to engage in refining his inking techniques (developing works of art) with special attention to making every line mean something as they delve into a wide variety of structured inking applications. Dialogue design will also be another area of increased opportunity as later in the curriculum they will be designing a wide variety of panel construction where the conventions of dialogue will need to be considered more acutely in a variety of contexts (relating art to context).

Much in the same way as **student 1**, **student 2** will have opportunities to engage in refining her inking techniques (developing works of art) with special attention to line weight as they learn about perspective in comics, and how line weight plays an integral part in atmospheric perspective. Following perspective, students will begin to work on story writing and panel construction for future learning segments. These will provide an opportunity for **student 2** and **student 3** to perhaps feel a bit more freedom in their usage of personal character design, and significant inhibitor of their achievement in the personal interpretation portion of their assessments. They, and other students who struggled with developing a strong personal interpretation (relating art to context), will also have a freer range in the interpretation of content both visually and conceptually (interpreting art). In other words, they will feel more empowered



over the content, a misunderstanding I was not expecting considering the variety of referenced I provided and freedom to choose their own.

- b. Explain how these next steps follow from your analysis of student learning. Support your explanation with principles from research and/or theory.

With the whole class in mind, and specifically each of my focus students, inking is a definitive process in the world of comics. Following perspective, students will begin to work on story writing and panel construction for future learning segments. These future learning opportunities will allow for **students 1, 2, and 3** to continue working through their individual inking deficits. This procedure for next steps works in tandem with the studio habit of developing craft (developing works of art), that is, learning to use tools, materials, and learning artistic conventions (Hetland, 2013, p. 8). According to Hetland (2013), “developing technique allows students to make informed decisions about if and when to depart from conventions or use tools and materials in new ways.” The longer that they can engage and persist the more informed they will become to make decisions about when to follow or break from the conventions of a particular media. When this happens, they will feel more empowered and take stronger ownership over their practice, which can in turn, motivate them to express (studio habit) concepts and applications that convey deeper, more personal ideas, feelings, or meanings. The ends to this process will particularly benefit **student 2 and student 3**, who had a significantly more reserved approach in this lesson.

One of the main purposes of the whole class reading and discussion in response to the New York Times article, “ARTS IN AMERICA; A Museum Gives Comic-Strip Works a New Cachet,” was to help guide students toward creating inspired content in their comic interpretations. The goal of the discussion was to get the students thinking about how comics relate to the greater context of the arts community. Would revered pieces of high art be considered such if the artists who created them applied the modern conventions of comics and cartooning? Would that change the interpretation? This was the catalyst for the comic interpretation lesson. Understanding art worlds is a crucial disposition in the mind set of good studio habits. The following lessons in the cartooning curriculum will continue to be rooted in observing (studio habit) and reflecting (studio habit) on traditional and more contemporary cartooning and comic practices (relating art to context). Hetland (2013), when discussing the habit of understanding art words, states that good implementation of this habit results in that “students are taught about their own relationship to the domain of art, considering the similarities between the problems explored in their own works and those explored by established artists” (interpreting art, relating art to context). Implementing this type of continued engagement in the observation and reflecting of other’s artists’ work, both in and out of the genre of cartooning and comics, will better assist students such as **student 2 and student 3** in connecting to the work of others and also in how they perceive solving problems in their work resulting more personally developed and inspired works of art.

## References

Hetland, L., Winner, E., Veenema, S., Sheridan, K.M. (2013). *Studio thinking 2: The real benefits of visual arts education*. New York, NY: Teacher’s College Press