1. Analyzing Student Learning
   a. Identify the specific learning objectives measured by the assessment you chose for analysis.

   [The specific learning objectives that were measured by the assessment were:

   National Core Visual Arts Standards
   Artistic Process: Creating
   Anchor Standard 2: Organize and develop artistic ideas and work
   VA:Cr2.1.Ill.a: Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

   Artistic Process: Responding
   Anchor Standard 7: Perceive and analyze artistic work
   VA: Re.7.2.4.a: Analyze components in visual imagery

   As part of the MYP grading rubric, students were also assessed on thinking creatively. The specific learning objectives for this criterion are as follows: The student develops a substantial artistic intention, which is often feasible, clear, imaginative and coherent. The student demonstrates a substantial range and depth of creative-thinking behaviors, and demonstrates substantial exploration of ideas to purposefully shape artistic intention through to a point of realization. (MYP Criterion C).]

<table>
<thead>
<tr>
<th>Students will be able to:</th>
<th>Students will understand:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Create an abstract sculpture</td>
<td>• Victor Vasarely was the leader of the Op Art movement</td>
</tr>
<tr>
<td>• Use line, pattern, and color</td>
<td>• Op Art occurred in the 1960’s</td>
</tr>
<tr>
<td>to create an optical design</td>
<td>• Op Art is based on optical illusions</td>
</tr>
<tr>
<td>• <strong>Analyze</strong> their own work</td>
<td>• What an optical illusion is</td>
</tr>
<tr>
<td>in order to ensure they are</td>
<td>• Optical illusions are created through pattern, line, and shape</td>
</tr>
<tr>
<td>following the designated</td>
<td>• How the social, cultural, and political times of the 1960s influenced the emergence of optical art.</td>
</tr>
<tr>
<td>criteria</td>
<td></td>
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</tbody>
</table>

   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.
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

The whole class summary from question 1b details the number of students (20 out of 27) who met or exceeded the objectives of the Op Art design that aligned with the National Core Arts Standards for Visual Arts Benchmark (VA:Cr2.1.IIla) which was to demonstrate an acquisition of skills and knowledge in a chosen art form. Evidence of achievement with regard to this learning objective indicates that the majority of students were able to create and develop works of optical art and design. The most common error among students who were proficient, but not advanced in this area were that they failed to use multiple optical art techniques in their sculpture patterns. Those who did not meet this objective had multiple absences and/or did not use class time effectively. Relative to developing works of art, students were evaluated on their craftsmanship, studio habits, and persistence. The majority of the students either met or exceeded (15 out of 27 students) this objective including two of the three focus students. In the class (12 out of 27) students who partially or did not meet objectives either were irresponsible with materials or did not use class time effectively.

It can also be concluded from the three student work samples and from the whole class summary that the majority of the class (20 out of 27) met or exceeded the objective that aligned with National Core Arts Standards for Visual Arts Benchmark (VA:Re.7.2.4a), which was to analyze components in visual imagery. Evidence of achievement with regard to this learning objective indicates that students were able to interpret art. Four out of the 27 students did not...
meet this objective as they did not submit an Op Art analysis poem. However, all three focus students met or exceeded this objective.

**Student 1** represents the general population of the class who were able to grasp new concepts quickly and met or exceeded the objectives in the evaluation criteria. **Student 1** demonstrated her ability to incorporate multiple Op Art techniques into her optical art sculpture design. They all were able to showcase their personal perspectives by selecting which Op Art techniques they would incorporate in their sculpture designs as well as the color schemes. The application of paint on the sculpture is evidence of the majority of the class who exceeded in craftsmanship and showed substantial exploration of ideas to purposefully shape artistic intention. **Student 1** demonstrated her ability to relate vocabulary from Lesson 1 linked to the context of Op Art in her Op Art poetry analysis of her work. This can be seen in her use of words like “motion, swirling, and radiate” to describe her pattern. The analysis of her sculpture provided a strong personal perspective of her work and conveyed her understanding of interpreting art.

**Student 2** represents the student with an individual education plan (IEP). The IEP student faced different challenges and required adaptations in order to better reach them all. **Student 2** requires a lot of one on one instruction and constant reminders of the criteria. He benefits from individualized instruction and written/visual directions to refer to. **Student 2** demonstrated a persistence to improve his painting technique and showed progress in honing his painting skills. With more one on one direction, **student 2** could continue to improve his artistic development. **Student 2** demonstrated some understanding of the objectives behind the Op Art poetry analysis. He showed personal perspective in his interpretation of his sculpture but did not succeed in incorporating more academic vocabulary that was compiled in our Op Art response activity in Lesson 1. Students (including **student 2**) who partially met the targeted goal of the analysis could have benefitted from a refresher of the academic vocabulary that connects to optical art.

**Student 3** represents students in the class who require extra attention to combat lack of motivation and persistence in completing tasks. **Student 3** also represents students who struggled to grasp some concepts of the learning segment. **Student 3** wants to do well but has trouble taking feedback and interpreting that feedback into what works best for his artistic vision. **Student 3** wants the teacher to tell him what to do to complete his work instead of experimenting with the techniques and materials. When it comes to the development of his artwork, **student 3** falls between the emerging/developing category. His craftsmanship is rushed and he does not challenge himself to go beyond what he knows he is capable of.

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

- 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.

### Feedback to Guide Further Learning

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

- **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

  If a video or audio clip of feedback occurs in a group context (e.g., discussion), clearly describe how the scorer can identify the focus student (e.g., position, physical description) who is being given feedback.
[Evidence of feedback was submitted to my focus students through the school grading system, Managebac. Managebac is an IB software designed for planning, assessment, and reporting in the IB continuum. Students are able to view their grades and teacher commentary about their class performance on any digital device using their online managebac profile. Feedback for all lessons was submitted through managebac for students to view.]

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 to my 3 focus students was based on the growth they demonstrated within their individual learning needs. Feedback focused on their performance and comprehension of the learning objectives for each lesson. Written feedback submitted through managebac was reinforced with oral feedback during student conferences.

**Student 1**, who represents the general/high achieving population of the class, received feedback pointing out elements that worked well in the piece that were beyond the scope of the expectations. Because **student 1** is a higher achiever, feedback was geared to challenge her to complete an intricate detail in her design and hone in on her painting skills (VA:Cr2.1.IIla). In the comment section, I addressed the student's technical ability with the medium when I wrote “your painting shows good control of your paintbrush, great craftsmanship and a good eye for color combinations.” I hope to encourage her to explore other tools and materials in the future. The written feedback regarding the Op Art poetry analysis, drew attention to **student 1’s** incorporation of descriptive vocabulary that the class compiled early on in the lesson which demonstrated her ability to relate her artwork to the context of the learning segment (VA:Pr6.1.IIa).

**Student 2**, who represents my IEP students, received feedback that addressed his developing painting skills. Knowing that the student struggled with the medium, it was important to acknowledge how his skills have developed throughout the project. In his feedback I wrote, “your painting skills have shown some improvement and I can see how you tried to use the painting techniques we discussed in our one and one to make your sculpture better. With more focus and practice you will be able to develop a stronger hold on painting.” With **student 2**, progress was very important to note because he gets easily discouraged when things are not turning out the way he would like. My focus for **student 2**, was to work on the learning objective of experimenting, practicing, and persisting in the construction and painting of his sculpture (VA:Cr2.1.IIla). Although he requires more practice, he showed a good range of improvement and demonstrated his ability to take constructive criticism and direction to advance his skills as an artist.

**Student 3**, who represents students who have a difficult time staying focused and persisting in their work, received feedback that reiterated comments about their work habits from previous teacher check-ins. Because the student did not rise to the level of work I know he is capable of, my feedback discussed how what he did complete could have been more developed. In my comments, I wrote, “I think you could have used the extra time you had in class to take into consideration the elements we discussed and use the Op Art technique guides to combine another design with this basic stripe pattern to create a more advanced composition.” I mentioned what I thought was working with the sculpture when I said, “I think your color combinations in your design are the strongest part of your sculpture” and I also provided an example of where the improvement could have happened when I wrote, “The swirl you added could have been incorporated with more intention to mesh with the existing pattern you have because it seems like a random addition. This could have been achieved by adding more swirls at various sizes.” **Student 3** rushes through projects so that he is able to have his own time in class but does not understand that as artists, it times patience, time, and persistence to create a work of art. His strengths are understanding content and making connections to the context but struggles to demonstrate good studio habits. The focus for
student 3 was to address his need to organize and develop his skill and artistic eye (VA:Cr2.1.IIla).

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.

[ I will support Student 1 in using her feedback to further her learning by discussing the successes in her work and how she can transfer her persistence and experimentation into other art mediums in upcoming projects. Student 1 is a strong student who grasps concepts quickly and could be a great asset in helping build the community in the classroom. Student 1 is a quieter student in the class and is not always quick to contribute her ideas and opinions in discussion. Moving forward I would encourage her to be more vocal in class and use her artistic strengths to be a source for her fellow classmates.

Student 2 will be able to use the feedback to further his learning by continuing to focus on his process because with practice, his painting skills will advance and the product will reach a higher level. As for now, his attention should be on practicing with different mediums and finding the tricks that work for him to create the work he envisions. Since student 2 excelled with one on one instruction, moving forward, I would partner the student with a student like Student 1 who demonstrates strong painting techniques to work alongside. Student 1 would be able to assist Student 2 with guidance in tandem with teacher instruction to provide additional support for Student 2.

I will support Student 3 to use feedback to further his learning by referring to teacher samples and learning tasks to provide evidence of the expected outcome. By doing this, Student 3 will be able to compare the work he has done with other examples and draw conclusions as to where his work falls short and where improvements can be made. Moving forward, I will encourage the Student 3 to set up a system to keep him on task with a combination of a daily checklists and teacher check-ins to review progress. I will encourage Student 3 to push himself beyond his comfort zone and challenge himself in the development of his work.]

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.

[ Student 1 demonstrated her ability to analyze and use vocabulary in her Op Art poem when she incorporated words such as motion, lines, unbalanced, and swirling to describe characteristics of her sculpture and Op Art design. It is evident that she used vocabulary that was compiled as a class early on in the learning segment to relate her work to the content of the lesson. In her poem she used personal perspective to explore ways to interpret her piece by connecting the work to the way her mind works and her relationship to the world around her. An example would be when she says, "the happy unbalanced lines represents the chaos that goes on inside/the fireworks of confusion that go off in my mind."

Student 2 struggled with his use of vocabulary in his Op Art poem. He used little to no words that referenced the characteristics of Op Art we discussed in Lesson 1 of the learning segment. His mention of color in his poem was not enough to connect the work to the traits of Op Art we had talked about in class. However, his interpretation of his work as a piece of candy corn related to the language function: analyze. Student 2 was able to examine his work and find something in it that he recognizes. His personal perspective of the work exemplifies his ability to interpret works of art.

Student 3 did not complete an Op Art poetry analysis of his work. Because of this, I am unable to discuss his ability to use vocabulary or the language function of analyze to discuss his work.]

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 my analysis of student learning, next steps for instruction to impact student learning for the whole class would be to implement group/partner critique sessions, instructional demonstrations, and academic vocabulary tools. From my observation, the class would benefit from these additional sources to enhance their understanding of the art context, academic language, and art medium utilized in this and future learning segments.

Knowing the makeup of the class, I am able to conclude that through group/partner critiques students would be able to build a stronger community as working artists and grow from the knowledge of others. Because the art class ranges from grades 9-12, students often associate only with those within their specific grade levels and have little communication with other students in the classroom. By implementing more opportunities for students to collaborate and share ideas, students will build their knowledge and develop an open mind for varying perspectives. As artists, it is important to be able to interact with other artists to enhance our experience with art. This can be noted in one of the eight studio habits: understanding the art world in Studio Thinking Habits (Hetland et al., 2007). Having students share comments and suggestions about student work reinforces the teacher’s input and allows the student to receive different perspectives which opens more avenues of problem solving. Students often struggled to persist in problem solving through experimentation. Having work-in-progress critiques between table partners would build
community and provide fresh eyes to those grappling with decisions about their work. It would also provide a chance for those with analytical strengths such as Student 1, to use their abilities to benefit the class. For students like Student 3, partner critiques will push them to go beyond their base level efforts and be inspired by the work their peers are creating.

Instructional demonstrations provide visual and tactile opportunities for students to analyze techniques and experiment with materials. Because the students had little to no art background, a lot of materials were new to them. Paint, although previously introduced, was still a new medium for the majority of the students to use. I was able to conclude that their skill level with the medium was mostly at a developing stage. With multiple paint demonstrations, students would gain a stronger hold on how to manipulate the medium in a way that best suited their skill set. A lot of students were ambitious with their designs when it came to their painting skills. Including more chances to coach the students on painting methods would have provided them with a stronger foundation to excel from. Aside from traditional demonstrations of the teacher showing how to use the medium, whole class demonstrations would have provided students with hands-on practice. This would have been beneficial for my IEP students (Student 2) and others who learn from hands-on experience. In a whole class demo, students would have a number of patterns, shapes, and styles of brush strokes to complete that they would mimic after the teacher’s instruction. This would provide evidence of their understanding of the process and allow them to investigate the properties of the medium.

Academic vocabulary tools like word walls and word journals reinforce the learning content presented in the lesson. Tools such as a the word wall were implemented in my instruction but additional strategies were needed to connect the Op Art context to their final written analyzation. To prompt better results in the future, I will include daily academic vocabulary assessments to reinforce their learning in each class. I would include a fun tech based way to check for their understanding of the lesson vocabulary as a supplement to a word wall. Because the students were often distracted by their phones, using a program like kahoot would allow them to use their phones in a productive way while engaging them in a learning game. A kahoot is an online free game-based learning platform that allows you to create quizzes, polls, and surveys of your subject matter choice. With a kahoot, students are able to use a code to sign into the program from their cellphones to participate in the activity. Following the prompts, students answer questions in a fun and game-like learning environment. Using this platform to review vocabulary would bring more interest into the material being covered and provide an experience for students to learn as a whole. Kahoot allows you to download documentation of student answers that would provide evidence of the student’s understanding and concepts that students are not grasping. In future lessons, I believe using this resource could bring better results in writing assignments and help meet the learning objectives in the lesson.

Steps for instruction moving forward with Student 2 (IEP students) would be to provide varied instructionalss to satisfy visual and tactile learning needs. Tactile needs would include hands-on experience when introduced to new media. Visual supports would include game-based learning platforms, like Kahoot, to engage the student in learning content.

Student 3 would be given daily checklists to stay on task with assignments. To combat lack of motivation Student 3 would be partnered with a student to encourage productivity and an exchange of ideas. ]

b. Explain how these next steps follow from your analysis of student learning.

Support your explanation with principles from research and/or theory.

[ Checking for understanding, technology in the classroom, engage and persist
Based on my analysis of student learning, implementing more concepts that check for understanding would reinforce learning content including academic vocabulary. It would also help tailor instruction for the class’ specific needs based on an assessment system. In this assessment system teachers identify learning goals, provide students with feedback, and then plan instruction based on student errors and misconceptions (Fisher, 2014). Arranging time for feedback to clarify the purpose of the learning objective and respond to student work provides opportunity for intervention to refocus and adjust the learning segment based on student needs. Checking for understanding provides students with a model of good study skills that lead to them being more increasingly aware of how to monitor their own understanding. Building a classroom community will promote positive interactions between all grade levels and encourage more socializing between groups. With grade levels intermingling, students will feel more comfortable sharing their ideas, comments, and opinions on their work and the work of others (Roig-DeBellis, 2014).

**Student 1**, and the group of students who met or exceeded the objectives in the project, have demonstrated their ability to engage and persist with a new medium (production) as well as understand art worlds (art context). They have shown that growth in their development of craft (form and structure), and success in observing, envisioning, expressing and reflecting. (Hetland et al.) focuses on these studio habits.

**Student 2** and the select students with IEP’s involving processing issues and various learning needs first need help meeting the outlined objectives in this project before moving on. I think that it is important for student learning to demonstrate to them that completion of the task is important for reasons other than grades and the ability to engage and persist is an important quality to have that can translate to many different areas in life (Hetland et al., 2013). Activities that are structured enough to guide but open enough to discover are ]

**References**

