

**THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT
ON STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE
ELEMENTARY-LEVEL CLASSROOM**

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Katherine Videira

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Abstract

How do art educators find out if the art lesson they just taught made sense to every student in their classroom? Due to the increasing prevalence of inclusion and need for accountability in schools, art teachers need information about how students with special needs interact with assessments. However, the literature that highlights the debate over the need for and merit of art assessment does not include a single study that looks specifically at students with special needs. This action-based research study shines a light on this issue by combining research from the fields of art education and special needs to discover the impacts that formative process-oriented art assessment has on students with special needs in an inclusive classroom. This comparative case study illustrates how three students, one who has Autism Spectrum Disorder and two neurotypical students, responded to a variety of process-oriented pre-assessments, continuous assessments, and post-assessments and how their teacher used this framework to reflect on her teaching instruction and implement accommodations and modifications more effectively. This assessment framework offered multiple opportunities for the students to reflect on their artmaking throughout an art unit and allowed the teacher to revise material as each lesson progressed in order to account for students' unique learning needs, which ultimately made the lesson material more accessible for all students.

Key Terms: Assessment, Authentic Assessment, Process-Oriented Assessment, Formative Assessment, Differentiated Instruction, Universal Design for Learning, Students with Special Needs, Autism Spectrum Disorder (ASD), Neurotypical Student, Learning, Engagement, Artmaking Process

Acknowledgements

For Roy J Nelson

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Chapter I: Introduction

Background to the Problem

How do art teachers find out if the art lesson they just taught made sense to every student in their classroom? I have been asking myself this question since I was a student teacher and have been on the receiving end of art instruction that was not designed to account for every student. Growing up in an inclusive K-12 public school setting has made me very aware of how easy it is for students to get lost in the shuffle when they have trouble keeping up with the class, particularly given that it has always taken me a longer amount of time to process information than my peers. As a student, I rarely felt that my teachers understood the amount of extra work I felt I had to do to be the good student I was, and as I began my training as an art educator, I quickly saw myself fall into the patterns that my teachers had with me. I understood how to teach effectively to my neurotypical students, who made up the majority of my classes, but my students with special needs, who made up the minority, did not appear to be as engaged or understand as much of the material as their peers. Though I do not have a form of special needs, I understand the feeling of being compared to higher performing peers by teachers who do not fully understand how to help those who work through problems differently.

Though I was trained to focus on process-oriented teaching practices, it never seemed possible to ensure that every student of mine got the attention and help they needed in order to work through their art projects to the best of their abilities, especially my students with special needs. The combination of my experiences as a student, teacher, and new researcher has resulted in my desire to learn about what realistic frameworks and

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tools art teachers can use to better understand how their students think and give them as many opportunities as possible to explore their ideas throughout the artmaking process.

Assessment has become a dirty word amongst art teachers because it is usually associated with dry and stressful mandated testing that interrupts art curriculum, but what if it did not have to be defined this way? I initially assumed that product-oriented summative assessments were the only possible format because they were the types of assessments I had been exposed to as a student, but my recent discovery of formative process-oriented art assessments has become a more effective solution to all of these concerns. They focus on students' art processes rather than their final products and help teachers understand what parts of their lessons need to be revised so that the information can be made more accessible to students as the lesson progresses.

This appeared to abate my concerns of not understanding how my students with special needs thought about and understood my art lessons, but when I began researching the topic, I discovered a gross oversight. I invite you to reread my opening question: how do art teachers find out if the art lesson they just taught made sense to *every* student in their classroom? Upon researching formative process-oriented assessments, which I will discuss in far more detail in the following sections, I discovered that there is currently no action-based research on how these seemingly beneficial assessments impact students with special needs in any way. One cannot implement an assessment framework into their curriculum that has only been proven to work for neurotypical students, or students who do not have special needs; students with special needs must be considered as well, which is what drove me to this research study.

Problem Statement and Research Question

My research focuses on formative process-oriented art assessments and their relationship to students with special needs. I have explored the links between authentic, process-oriented, and formative assessments as well as their respective importance to the fields of art education and special needs. I have also examined two inclusive classroom frameworks, Universal Design for Learning and differentiated instruction, and applied them to the fields of art education and assessment.

In addition to playing a role in most art curricula, assessments are a widely debated topic in the field of art education. Literature explores this debate and some looks at the structure of these assessments, but not a lot of it has been written beyond a theoretical perspective (Gruber & Hobbs, 2002, p. 15) and hardly any of it has been written to account for students with special needs. Studies support the value of authentic, process-oriented, and formative assessments (Andrade, Hefferen, & Palma, 2014; Beattie, 1997; Dorn, Madejah, & Sabol, 2004), for example, but minimal research has been dedicated to how these categories of assessment directly affect the artmaking process of students with special needs.

The research that has been done on these assessments primarily looks at their impact on entire classes or individual students who do not have special needs. Conversely, the literature that speaks about the effectiveness of inclusive classroom frameworks such as Universal Design for Learning (Meyer, Rose, & Gordon, 2014; Malley, 2014) and differentiated instruction (Fountain, 2014) rarely addresses practical applications of assessment within these frameworks. I would like to investigate the impact of formative process-oriented art assessment (as a subset of authentic assessment)

on the learning and engagement of students with special needs in the art room in order to collect information on how art teachers can use these tools to benefit these unique thinkers.

Process-oriented assessments are used in inclusive classrooms with minimal information known about students with special needs' responses to them. I am making a practical claim that formative process-oriented assessments positively impact the learning and engagement of students with special needs in an art classroom setting. This type of assessment offers a variety of potential access points for students of all abilities to use when thinking about their approach to artmaking. Formative assessment also offers art teachers the opportunity to alter lessons as they go, which can allow for more informed opportunities for the implementation of accommodations and modifications for students with special needs.

Though I am studying the effects of formative process-oriented assessments on students with special needs, I acknowledge that alternative assessment methods are also widely used and that the term "special needs" can have various definitions. Under the umbrella of authentic art assessment, process-oriented assessment looks at the interactions and choices that students are making during a lesson, as opposed to product-oriented assessment, which focuses on students' technical success in achieving aesthetic-related lesson objectives. Additionally, formative assessment maintains a consistent conversation with students throughout the artmaking process to gather information about student learning, as opposed to summative assessment, which only gleans information about student learning at the end of a lesson. I chose to utilize formative process-oriented art assessment for this study because this model allowed for consistent student reflection

and teacher feedback that focused on how students were thinking about their artmaking during my research.

This study does not attempt to address most or all possible types of cases of students with special needs, but will rather focus on a student who has Autism Spectrum Disorder (ASD) and two students who do not have special needs, who I will refer to as neurotypical students. I am not advocating that this study will prove the effectiveness of formative process-oriented art assessment to any and all students with special needs, but will instead offer evidence that it was effective for these three cases.

In order to study this problem and help the field of art education better understand a group of students that are too often misunderstood, especially when discussing assessment, I have proposed the following research question:

Given that an inclusive classroom is comprised of a multitude of unique learners, each with their own individual learning needs, and formative assessments are used by art educators “to gather information about student learning, their own teaching, and what additional instructional materials and activities they might need to employ,” (Beattie, 1997, p. 84) in what ways might formative process-oriented art assessment impact the learning and engagement of students with special needs in an inclusive classroom?

Theoretical Framework

The assessment type I am looking at for this study (formative process-oriented) falls within an intricate framework (see Figure 1) and combines research in the fields of art education and special needs (see Figure 2 in Chapter II). In order to delve into this question, one must first understand the difference between assessment and evaluation. According to current literature (Gruber, 2008, p. 41; Beattie, 1997, p. 4; Armstrong,

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1995, 190-193), assessment refers to the process by which teachers gather information about students' learning, engagement, and performance within an art program. Evaluation, on the other hand, refers to the judgment or measure of the effectiveness of an art program or curriculum. My study will look specifically at assessments in order to gather information about individual students.

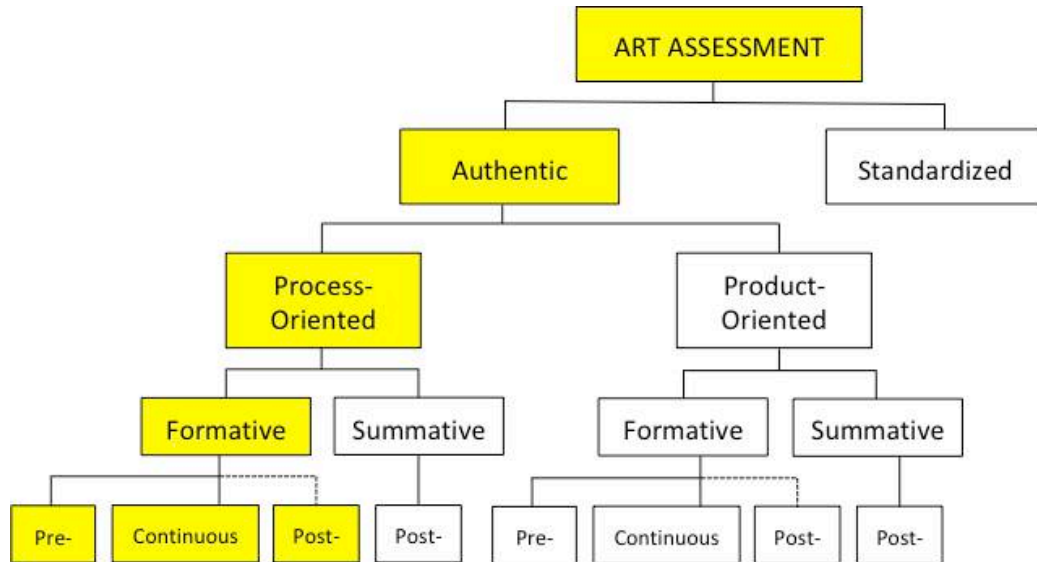


Figure 1. Art Assessment Framework. This graphic illustrates the breakdown of a variety of art assessments. All shaded blocks are components of the formative process-oriented assessment model that I have tested in this study.

Art assessment literature began just a century ago, and the ongoing debate about the validity of and need for different types of assessments within art education has been a whirlwind (Gruber & Hobbs, 2002). Though art assessment began as a vague way to measure students' artistic abilities, literature from the latter half of the 20th century seems to ignore assessments of any kind and focuses solely on student self-expression, claiming that assessment has no place in art education (Gruber & Hobbs, 2002). However, the recent call for accountability in education over the past few decades has caused a dramatic shift toward standardization, but many art educators still advocate for authentic assessment (Gruber & Hobbs, 2002; Dorn, Madeja, & Sabol, 2004).

Most research within the field of art education favors authentic assessment over standardized because it is student-oriented and relates to real-life problem-solving skills as opposed to working toward pre-determined answers (Beattie, 6; Dorn, Madeja, & Sabol; Zimmerman). The groundbreaking study on authentic art assessments by Charles M. Dorn, Stanley S. Madeja, and F. Robert Sabol describes the extent to which authentic art assessments can benefit authentic student learning (2004). Donna Kay Beattie's *Assessment in Art Education* also discusses the positive effect that authentic art assessments can have on both students and their art teachers because they naturally facilitate the exchange of knowledge and information between both parties and can be seamlessly weaved into any art curriculum (1997, p. 6).

Process-oriented art assessment falls under the umbrella of authentic art assessment and looks at the process of student artmaking in order to gain information about student understanding (Beattie, 1997, p. 14). Art educator, Donald D. Gruber, explains that process-oriented criteria can be used to measure student learning and growth by looking at how students work throughout an art lesson (2008, p. 41). Though he favors balanced art assessment, which is composed of both process-oriented and product-oriented criteria, his views on process-oriented criteria align with strictly process-oriented research in the field (Gruber, 2008; Beattie, 1997, p. 14). Process-oriented art assessment is beneficial to students because it looks at *how* students are learning and puts value in the interactions involved with the artmaking process.

Formative process-oriented art assessment is a subcategory of process-oriented assessment and is most commonly associated with the idea of revision (Beattie, 1997, p. 84-86; Andrade, Hefferen, & Palma, 2014, p. 35). This specific type of assessment

consistently looks at students' artmaking processes throughout a lesson in order to detect areas that need to be revised in order to improve student understanding (Beattie, 1997, p. 84-86; Andrade, Hefferen, & Palma, 2014, p. 34-35). Formative process-oriented assessments utilize pre-assessments, continuous assessments, and occasionally post-assessments, which regularly prompt students to reflect on and assess their own artwork and decisions within the lesson. Numerous authorities within the art education field feel that all assessments should be formative due to its inherent propensity for student self-reflection and self-assessment (Beattie, 1997, p. 81). Heidi Andrade, Joanna Hefferen, and Maria Palma's study on formative art assessments found that this method enhanced student learning and engagement, gave students a new level of independence within the art room because it emphasized their artmaking process rather than product, and gave art teachers the opportunity to use assessment to facilitate learning, not just measure it (2014).

Two large components within the field of special needs research are the Universal Design for Learning and differentiated instruction, which are designed to not only value individuals within an inclusive classroom, but also create a system in which every student has the opportunity to learn authentically (Meyer, Rose, & Gordon, 2014; Fountain, 2014, Malley, 2014, 10). Art educator, Enid Zimmerman, thinks under a similar framework and advocates for teachers to consider student diversity during the creation of art assessments instead of imposing blanket standards onto a class of students with vastly different knowledge and abilities (1994). Though he approaches this issue pluralistically from a cultural perspective as opposed to one involving special needs, his goal to acknowledge and value students' differences within the framework of assessment acts as

a bridge between the fields of art assessment and special needs. Sharon M. Malley's writing also acts as a link as it addresses the relationship between the National Core Arts Standards and students with disabilities (2014).

The information depicted within these sources comprises just a small fraction of the literature that touches on art assessment; most writing on art assessment is theoretical and has not been applied through research. Even though all of this literature delineates the benefits of authentic, process-oriented, and formative art assessments, none of these sources address students with special needs directly. Though my last paragraph outlines some overlap between the fields of art education, assessment, and special needs, they only offer vague proposals of how to think about assessing students with special needs. Throughout the course of my research, I have not found a single applied research study that discusses students with special needs within the context of art assessment. These students have been practically invisible throughout a century of art assessment research, which is absurd considering how prevalent inclusion is and how assessments are required to play a role in most art curricula as a result of state and national standards.

I propose that formative process-oriented assessments positively impact the learning and engagement of students with special needs in an inclusive art classroom setting because this type of assessment offers a variety of potential access points for students of all abilities to use to think about and approach their artmaking (Beattie, 1997; Andrade, Hefferen, & Palma; Dunn, 1995, p. 61-62). Formative assessments also offer art teachers the opportunity to alter lessons as they progress (Beattie, 1997, p. 84, Andrade, Hefferen, & Palma, 2014, p, 34), which can allow for more informed opportunities for

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the implementation of accommodations and modifications for students with special needs.

Students with special needs play a role in every inclusive art classroom, yet the field of art education does not possess proof of how art assessments of any kind, let alone formative process-oriented ones, affect their learning and engagement in art. If an art teacher is using art assessments in his or her inclusive classroom, he or she needs to understand how they could affect *every* student, not just the general population; my study offers the needed proof to begin tackling this problem.

Significance of the Study

The purpose of this study was to determine how formative process-oriented art assessment impacted the learning and engagement of students with special needs. Given that formative assessments are used by art educators “to gather information about student learning, their own teaching, and what additional instructional materials and activities they might need to employ,” (Beattie, 1997, p. 84) while summative assessments are intended to determine students’ success in achieving lesson objectives, this study explored the impact of the former on students with special needs within an inclusive art classroom.

This research has the potential to directly benefit all art teachers who have inclusive classrooms. Due to the ever-growing popularity of inclusion and a growing need for accountability in schools across the country, art teachers need more information on how to effectively implement assessments into their art curricula as well as how these assessments may impact their students, both positively and negatively. My study offers a

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 11 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

perspective on formative process-oriented art assessment that is practically nonexistent in current art education research.

Formative process-oriented assessment offers teachers insight into every step of their students' artmaking processes, and my research will use this framework to hone in on students with special needs, who are too often ignored or dismissed in assessment research. Every student in every classroom has the ability to make artistic decisions and reflect on their work, and this study provides art teachers with evidence of how three students (one with special needs and two neurotypical students) have done so.

This study was designed with real art teachers in mind. My research references authors who discuss non-labor intensive methods of art assessment (Gruber, 2008, p. 44, Dunn, 1995, p. 63) in order to show how accessible this type of art assessment can be to an art teacher who never seems to have time to breathe. The assessment strategies discussed in Chapter II as well as those used in my study should offer art educators a plethora of examples of how one can weave these accessible tools into one's own existing art curriculum. Teachers can use the proposed pre-assessments, continuous, and post-assessments to effectively pinpoint which aspects of their curriculum need to be altered to make it more accessible for all of their students. These strategies can also collect information on which students need accommodations and/or modifications at which points in a lesson, as well as get consistent feedback from their students about how they think they are doing with their art projects. When all of this valuable information from students is considered, art teachers can mold their curriculum into an even more engaging and accessible set of lessons that challenges students of all abilities.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 12 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

The uninvestigated world of students with special needs and practical art assessment strategies is a gross oversight and is doing a disservice to our field's understanding of the learning processes of students with special needs. Art education research is not adapting to the growing increase in inclusion and accountability in schools and it is clear that art educators need to have a firmer understanding of effective tools and strategies that they can use to benefit the unique thinkers within their classrooms. My research shines a light on this specific, traditionally overlooked realm of assessment.

Limitations of the Study

I am currently a lead art teacher at the Portside Arts Center's after school arts program and have conducted my action-based research with my 2nd-5th grade class; this will be explained in greater detail in Chapter III. My research fit into my curriculum design naturally because I already follow a major principle of formative process-oriented art assessment in my classroom. I have structured my classroom environment around the concept that my students have as much power to influence the art curriculum as I do, which is a shared ideal amongst advocates for formative process-oriented art assessments (Beattie, 1997, p. 6). However, my study still faced a set of limitations when it came time to initiate my research.

The most prominent limitation within my study were the issue of limited and inconsistent time spent with my students during my research. Since this took place in an after school program that ran on a monthly timetable, the children in my class had the potential to drop out of the program at the beginning of each month. Students were also picked up from the program by their parents within a half-hour window, which gave students vastly different timetables in which they could work on their projects; children

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 13 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

whose parents pick them up 30 minutes before others accumulated a lot of lost time to work on their art projects and assessments, which effected some of the results of the study.

In order to address some of these time-constraint concerns, I utilized short, frequent assessments that my students could put thought into, but would not demand an exorbitant amount of time to complete; finding the fine line between efficiency and leaving ample time for student narrative was essential. I also needed to make student participation and timelines very clear within my research so that it was obvious when there are shifts in attendance. The only time-constraint limitation I could not directly affect was whether or not students were pulled from the program.

Another limitation was that the class I work with tended to have a lot of behavioral issues. I initially worried that I would end up spending a lot of class time addressing those issues instead of being the key instrument for data collection, so I worked out a behavioral plan with Portside staff in advance of this study in order to acclimate students to behavior that made it possible to carry out the study.

Every student that was present during my study lived in Port Richmond, Philadelphia, but I am from Connecticut and live in South Philadelphia. I approached this study from vastly different geographical and economic backgrounds than my students and as a result, may have interpreted information, situations, and conversations differently than they did. I attempted to design my assessments and interviews as clearly as I could so that my students understood what I was asking of them. I needed to be mindful of this when I carried out my observational assessments as well.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 14 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

My final limitations within this study address an issue that I cannot change, but affects the art teachers who may use the information within this study in their own teaching practices. The general structure of my class may be difficult to apply to traditional elementary art classrooms because it is part of an after school arts program. My class consists of 2nd-5th graders and though their experiences within the study were valid and offered insight into the use of process-based assessments, there may have been factors that contributed to their behavior and/or participation within the study due to this age difference.

Definition of Terms

Assessment: The method or process of gathering information about a student's performance or behavior for the purpose of evaluation (Meyer, Rose, & Gordon, 2014, p. 73; Beattie, 1997, p. 4).

Authentic Assessment: Assessment that is based on meaningful, real-life problems that is true to a discipline (Beattie, 1997, p. 3; Dorn, Madeja, Sabol, 2004, p. 15).

Process-Oriented Assessment: Assessment that is concerned with criteria that demonstrates decisions during the artmaking process, including material choice, engagement, innovation, and collaboration.

Formative Assessment: Assessment that is concerned with gauging student understanding before, during, and sometimes after an art lesson/unit in order to revise material before the lesson/unit is complete (Beattie, 1997, p. 4; Armstrong, 1994, p. 193; Meyer, Rose, & Gordon, 2014, p. 73).

Pre-Assessment: Assessment implemented at the beginning of a lesson in order to establish a knowledge base (Beattie, 1997, p. 4).

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 15 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Continuous Assessment: Assessment or task implemented throughout the artmaking process to gauge the progress of student learning; also called an “ongoing assessment” (Armstrong, 1994, p. 194).

Post-Assessment: Assessment implemented after the completion of a lesson in order to measure student learning when compared to pre-assessments and continuous assessments.

Universal Design for Learning (UDL): A framework for instruction that makes material accessible to all students by providing multiple means of engagement, representation, and action and expression (Meyer, Gordon, & Rose, 2016, p. 4).

Differentiated Instruction: A framework of instruction in which teachers use a variety of strategies to meet the needs of all individual learners within a diverse class of students (Fountain, 2014, p. 9-10).

Inclusive Classroom: An art classroom that contains both neurotypical students and students with special needs.

Students with Special Needs: Students who have been diagnosed with a form or combination of physical, emotional, cognitive, or learning disabilities.

Autism Spectrum Disorder (ASD): A developmental disorder in which an individual experiences impairments in the ability to communicate and socially interact as well as exhibits repetitive behaviors or restricted interests (Autism spectrum disorder, n.d.).

Neurotypical Students: Students who are not reported as having any form of disability.

Learning: The acquisition of knowledge through the process of experience or by being taught.

Engagement: The process of actively participating in a lesson, either through artmaking, writing, or discussion.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 16 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Artmaking Process: The process of planning, creating, and reflecting on (not necessarily in that order) a work of art in an art classroom.

Assumptions To Be and Not To Be Debated

The information in this section will reference Figures 1 and 2. Though I am studying the impact of formative process-oriented assessments on students with special needs, I acknowledge that other effective assessment methods exist and could be utilized within this study. My choice to utilize formative process-oriented art assessments for this study is based on the fact that these specific methods will allow for the most abundant collection of student reflection and feedback during my research.

Assumptions To Be Debated

- Given that studies have been done on the effectiveness of formative process-oriented art assessment it is assumed that all students within these studies benefited, but students with special needs' responses to these assessments will be debated because no study currently exists that assesses this specific student population's response to formative process-oriented art assessments.
- Given that formative assessment falls under the umbrella of process-oriented assessment and these fall under the umbrella of authentic assessment, it is assumed that these three assessment categories share similarities in criteria, but their specific shared criteria will be debated in order to clearly outline what criteria this study is focusing on.
- Given that art assessments are used to gather information about students, it is assumed that authentic, process-oriented, and formative assessments have all contributed to knowledge about students in the fields of art education and special

needs, but the importance of each of these three assessment categories to these two fields will be debated because each provides a unique perspective on student learning and engagement.

Assumptions Not To Be Debated

- Given that the topic of assessments can be broken into the two categories of authentic and standardized assessments, it is assumed that they each possess unique characteristics and criteria that could be valuable to this study, but standardized assessment will not be debated because it does not fall under the assessment framework I have outlined for this study (i.e. formative process-oriented).
- Given that process-oriented and product-oriented assessments are subcategories of authentic assessment, it is assumed that both could have an impact on the learning and engagement of students with special needs in an art classroom, but product-oriented assessments will not be debated because they focus on students' final art products to determine their success in achieving lesson objectives, which is not the ultimate goal of this study.
- Given that formative and summative assessments fall under the umbrella of process-oriented assessments, it is assumed that both could have an impact on the learning and engagement of students with special needs in an art classroom, but summative assessments will not be debated because they only allow for assessment to take place at the end of a lesson or unit, which is not the goal of this study.
- Given that there are dozens of methods for formative process-oriented art assessments, it is assumed that most or all of these could affect the learning and engagement of students with special needs, but only a selection of these methods has

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 18 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

been chosen for this study and the rest will not be debated because the size of this study does not allow for such a large volume of varied data collection.

- Given that similar assessment frameworks exist amongst multiple disciplines in education (i.e. music, English, mathematics, science, etc.), it is assumed that research on formative process-oriented assessments from other fields could be applied to this study, but the assessment frameworks and criteria from other disciplines will not be debated because this study takes place in an art classroom and has been written for art educators, so art assessments will be the only discussed assessment framework.
- Given that the inclusive classroom in which I am carrying out my study contains both neurotypical students and students with special needs, it is assumed that I will test the same formative process-oriented art assessments on all of my students, but the responses that neurotypical students have to these assessments will not be analyzed or debated because this study is intended to focus solely on how these assessments affect students with special needs.
- Given that there are dozens of unique disabilities within the category of special needs, it is assumed that each case might respond to the proposed assessment methods differently, but most of these cases of students with special needs will not be debated because this study focuses solely on one type of special needs (i.e. Autism Spectrum Disorder) due to the size of the study.
- Given that the setting of this study takes place in an after school arts program with a class of 2nd-5th graders, it is assumed that this setting might yield slightly different results than a traditional inclusive elementary school art classroom, but the differences between these two settings will not be debated because both are art

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 19 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

education settings that allow for formative process-oriented assessments to be implemented with students with special needs, which is the main criteria for this study.

- Given that I am discussing the frameworks of UDL and differentiated instruction, it is assumed that endorse these two frameworks and will utilize these frameworks within my study, but I will not be implementing these into my study nor will I debate their effectiveness in any way because I am solely pulling information about how their specific frameworks serve students with special needs within an inclusive classroom in order to inform the design of my study.
- Though I have used the term “formative process-oriented art assessment” up until this point to describe the assessment model I have chosen to use for this study, I will now use the term “formative assessment” in its place because I have now defined it within the framework of art assessment and within my study.
- Though I will use the term “special needs” to address all forms of special needs (unless otherwise specified) in Chapters 1-2, my use of the term “special needs” in Chapters 3-4 will only address the single types of special needs present in my case studies (i.e. Autism Spectrum Disorder).

Summary / Roadmap of Chapters

A plethora of literature exists that debates the need for and merit of art assessment, though only a small percentage is based on practical research; most is merely written from a theoretical perspective (Gruber & Hobbs, 2002, p. 15). Within this small percentage of literature, only a microscopic amount addresses students with special needs in any way. Due to the increasing popularity of inclusion and a growing need for

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 20 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

accountability in schools, art teachers are becoming responsible for assessing students in ways that no one has explored before. Our field has ignored this topic since the inception of art assessments in the early 20th century (Gruber & Hobbs, 2002).

Numerous studies support the use of authentic, process-oriented, and formative assessments in art education (Andrade, Hefferen, & Palma, 2014; Beattie, 1997; Dorn, Madejah, & Sabol, 2004), and other literature discusses the effectiveness of inclusive classroom frameworks such as Universal Design for Learning (Meyer, Rose, & Gordon, 2014; Malley, 2014) and differentiated instruction (Fountain, 2014), but these two worlds rarely meet; my study will provide a link. It offers a perspective on formative assessment's relationship to students with special needs that is practically invisible in current art education research.

Formative assessment offers multiple access points for art teachers to help facilitate student self-assessment and reflection as well as revise their lessons as they progress in order to benefit all students (Beattie, 1997; Andrade, Hefferen, & Palma, 2014). Due to this flexible and authentic way of looking at students' artmaking processes, teachers can use formative assessment to gather evidence of student learning and engagement. The variety of formative assessment strategies that exist within the framework of my study will allow for a diverse collection of data based on student narrative, which art educators will be able to relate back to their own classrooms. Children have far more to say and think about their artwork than they are given credit for, and my study will provide evidence of how to access this valuable information and what to do with it when one gathers it.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 21 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

This research has the potential to directly benefit all art teachers who have inclusive classrooms and is intended to act as a reference for art educators who are looking for an effective way to better understand their students with special needs and help them become more independent thinkers. Formative assessment allows for brief and effective moments of reflection for students and teachers and allows both parties to play an equal role in shaping their art curriculum. This particular type of assessment is designed to allow for teachers to alter material as they go in order to make it more accessible to their students, which is why I chose to use it for my study. This framework allows students of all abilities to approach art content through artmaking, writing, discussion, self-assessment, reflection, collaboration, and much more, which offers multiple access points for student who may think or work differently than their neurotypical peers.

I have outlined my topic and study in this chapter and will continue to delve further into this study throughout the following chapters. My research in Chapter II will explore the links between authentic, process-oriented, and formative assessments as well as their respective importance to the fields of art education and special needs. I will also examine two inclusive classroom frameworks, Universal Design for Learning and differentiated instruction, and apply them to these components of formative assessment.

Chapter III will provide more information about my aforementioned study site, the Portside Arts Center, as well as who the students in my class were and how I introduced them to my study. I will also define my research methods and explain how I utilized artifacts, observation, and interviews to collect my data. I will then outline my process of data collection and disclose the limitations within this process. Descriptions of

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 22 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

how I organized and coded my data through my analysis process will then be explained, along with the timeline of my study.

Chapter IV will delve into the data collected for each of my three case studies. I will begin by recounting each participant's individual narrative throughout the study and conclude by comparing and contrasting the major outcomes of the study. Chapter V will analyze the data outlined in Chapter IV and describe my findings. It will then pose questions and proposals for further research and conclude with a brief reflection on this entire research process.

Chapter II: Literature Review

Introduction to Literature

My research is comprised of literature from the fields of art education and inclusive education in order to provide perspectives from both sides of my research question. I have broken my literature review into the following subheadings: Art Assessment, Inclusive Classroom Frameworks, Authentic Assessment, Process-Oriented Assessment, and Formative Assessment.

Art Assessment will cover the brief history of assessment in art education as well as outline the overarching concepts of art assessment in order to give the proceeding literature needed context. Though a selection of information from the field of inclusive education will be included in later sections, the bulk of literature I will discuss on this topic will be covered in the second section, Inclusive Classroom Frameworks. This section will be broken into two subsections wherein I will discuss the respective features and principles of the Universal Design for Learning and differentiated instruction and how they relate to the field of art assessment.

After the background on both of these major topics has been discussed, I will examine each of the three components that make up the assessment model I am using for this study (formative process-oriented art assessment). Authentic Assessment, Process-Oriented Assessment, and Formative Assessment will each be broken into two subsections: Relationship to Art Education, which will discuss the importance of that particular type of assessment to the field of art education, and Relationship to Inclusive Classrooms, which will discuss how features of the Universal Design for Learning and differentiated instruction practices relate to each of these components of assessment.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 24 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Some authors will be discussed across multiple sections as their work addresses multiple components of my assessment framework (see Figure 2).

The organization of this literature review is intended to walk readers through the formative process-oriented art assessment model I outlined in Chapter I (see Figure 1) and apply the features of inclusive classroom frameworks to each component as they are discussed. Figure 2 provides a visual outline of this literature review and illustrates how the writing from these two fields interlock to create the framework I will utilize for my study of formative process-oriented art assessment in an inclusive classroom.

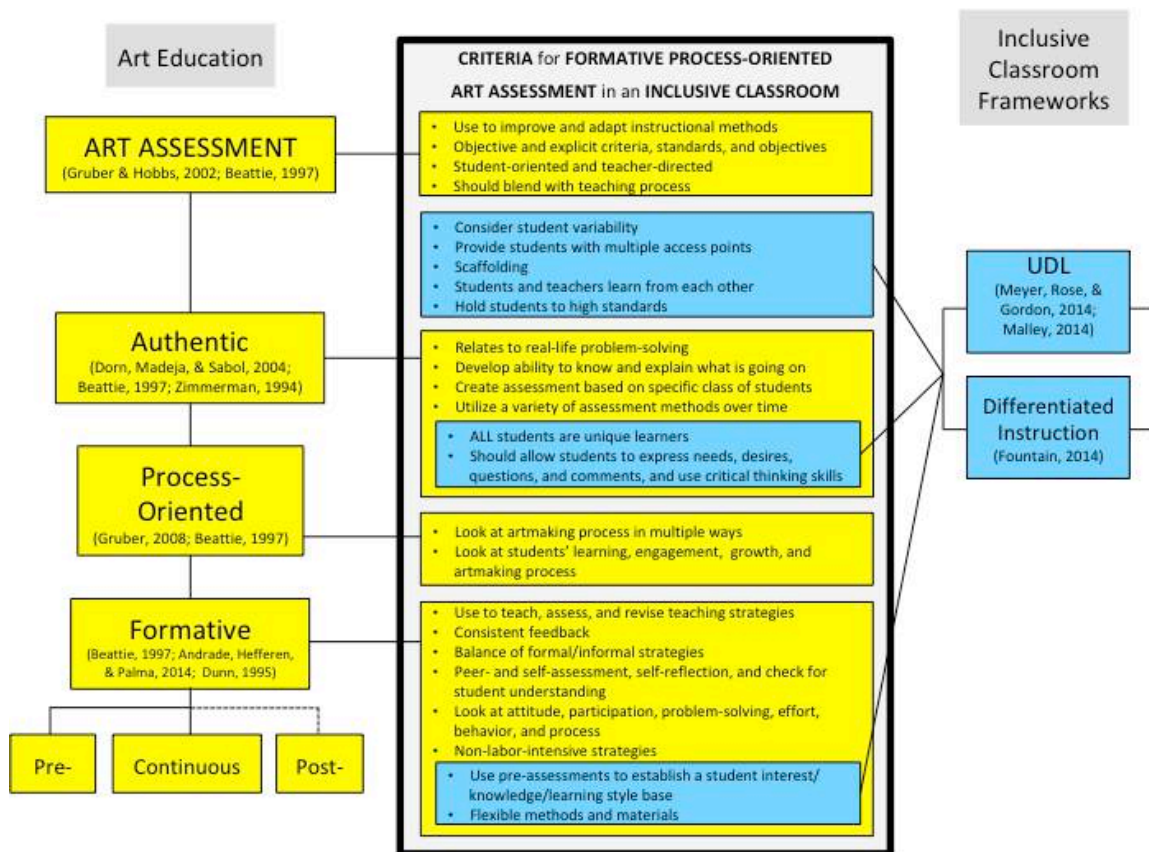


Figure 2. Criteria for Formative Process-Oriented Art Assessment in an Inclusive Classroom. This diagram illustrates the knowledge pulled from the fields of art education (left) and inclusive classroom frameworks (right) that interlock to create the criteria for the assessment framework I am researching (center).

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 25 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

The research that has contributed to my study delves into the work of a variety of authors who address the multiple components of art assessment and inclusive classroom characteristics through research and proposals of practical application. Throughout this chapter I will address the similarities in criteria amongst the components of my assessment framework and inclusive classroom frameworks as they become relevant. The lack in research that directly addresses art assessment and students with special needs will also be discussed throughout this chapter as it is the gap in research that initially led me to this topic.

Art Assessment

Before delving into the intricacies of formative process-oriented art assessment, it is important to understand the winding road that assessment has taken in the field of art education and has led to the issues addressed within this study. *Historical Analysis of Assessment in Art Education* by Donald D. Gruber and Jack A. Hobbs, professors of art education and art respectively, is an appropriate place to begin this introduction (2002). Gruber and Hobbs' overview of the evolution of art assessment since its inception in the early 20th century describes the formation of the idea of the art assessment, the evolution of art assessment into how we see it today, the increase in relevancy and need for art assessment in recent decades, and the implications of the latter (Gruber & Hobbs, 2002).

The first art assessments of the 1920's and 30's aimed to measure student intelligence by looking at artistic skill, but these were not given much attention due to the fact that they were essentially designed as guessing games wherein no research existed to support anyone's claims of what was and was not deemed "skillful" (Gruber & Hobbs, 2002, p. 13). The idea of assessment as we think of it today really began just after World

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War II when Viktor Lowenfeld started the ball rolling on assessing the artmaking process rather than product (Gruber & Hobbs, 2002, p. 13). He advocated for the objective assessment of the artmaking process and looking more at students' behavior and interactions within the art classroom, but advised against the use of grades, which he believed hindered children's creativity and psychological development (Gruber & Hobbs, 2002, p. 13-14). This objection to using grades within art has been echoed by numerous art educators since the 1950s (Gruber & Hobbs, 2002, p. 14-15) and has spiraled into an objection to assessment altogether, which will be touched on later in Andrade, Hefferen, and Palma's study on formative assessment (2014).

Further breakthroughs in the creation of process-oriented art assessments shortly followed Lowenfeld's with Charles Gaitskell's proposal of objective assessment strategies in 1958, which included written tests, teacher notes, observations, checklists, and interviews that all looked at students' "expression, appreciation, and behavior" (Gruber & Hobbs, 2002, p. 14). The writings of Elliot Eisner and David Ecker in the 1960s continued to add to the theoretical structure of and need for objective process-oriented art assessments (Gruber & Hobbs, 2002, p. 15). However, a disconnected transition from self-expression, which was being emphasized in classrooms, to structure, which was becoming popular in literature, within education was simultaneously occurring (Gruber & Hobbs, 2002, p. 15).

Up until that point, assessment had been discussed in art education literature almost entirely in a theoretical sense, which is why the introduction of Discipline-Based Art Education, or DBAE, in the 1980s was such a shock to the field's system (Gruber & Hobbs, 2002, p. 15). DBAE started pushing art educators toward using assessments, but

the literature on art assessment at that point did not provide much in the way of research or proposals for practical assessment.

“Treating art as a serious subject of study suggests a need for developing serious procedures of assessment, including ways of evaluating art products as well as progress. But while art education writers have said much about rigor and structure and, perhaps, the need for assessment, little has been done to promote practical and reliable assessment methods. Scholarly articles often present rationales for assessment, but seldom offer technical procedures for implementation” (Gruber & Hobbs, 2002, p. 15).

We now find ourselves with an astounding amount of literature on theoretical assessment, but almost nothing that literally addresses practical assessment strategies through research. The aforementioned strides taken toward more process-driven assessment have been important, but have not done enough to prepare teachers for the recent pressures of school accountability.

This article gives an incredibly clear and concise synopsis of the milestones used to create our current perception of art assessments. Many of the scholars mentioned throughout the text advocate for objective process-oriented art assessment, which closely aligns with my own research topic and goals. The authors were successful in not only outlining the progression over the past century toward art assessment as we think of it today, but also strongly advocating for further applied research on the topic.

Gruber and Hobbs’ call for research, which leans heavily toward the analysis and development of realistic assessment strategies for classroom art teachers (Gruber & Hobbs, 2002, p. 16), can be directly applied to my own research study. I agree with their allegation that our field is now faced with the task of implementing assessment into its classrooms, yet it has not “done its homework” (Gruber & Hobbs, 2002, p. 16). We have concluded that after nearly a century since the first implementation of art assessment, few

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art educators have conducted actual research on assessment procedures that could ultimately benefit classroom art teachers. Theoretical literature is important to the application of assessment, as it provides a framework within which to think about implementation, but it needs to be accompanied by far more action-based research to support its claims. My research helps to answer this call for research as it analyzes the impact of a specific art assessment framework on a specific group of students in an art classroom in order to provide much-needed evidence of the impact of assessment within art education.

Gruber and Hobbs outlined a need for research like mine as a result of the history of art assessment, but Donna Kay Beattie's work acted as a source of knowledge on practical art assessment strategies and concepts that I have applied to my study. The work of art educator and researcher, Donna Kay Beattie, provided me with a detailed scope of assessment approaches and realistic potential applications of authentic, process-oriented, and formative assessments in *Assessment in Art Education* (1997). This text was a foundational component of my literature review and has influenced many of the major concepts of art assessment as I see them within this study. Though I will also reference Beattie in the sections that discuss authentic, process-oriented, and formative assessment later in this chapter, her work will first be used to address the overall framework of art assessment.

Assessment in Art Education is not intended to advocate for a specific format of art assessment, but rather acts as a blueprint that art teachers can apply to their existing art curriculum in order to give their students a richer art experience. The information presented in this book is a summation of international research by a collection of

esteemed art education researchers (including Beattie) as well as original and adapted strategies and templates created by Beattie (2002, p. 2).

Beattie proposes dozens of templates and approaches to a variety of art assessments throughout this text. She begins by defining the basic goals of art assessments and proceeds to build on this knowledge by incorporating a multitude of assessment frameworks (i.e. authentic, process-oriented, and formative), strategies, and theories. The author makes it very clear that every step of a child's art project can be assessed in a variety of ways in order to not only motivate and empower students to think more critically about their artmaking process, but also to determine student ability and needs in order for teachers to improve instructional methods and provide consistent feedback on students' progress (Beattie, 1997, p. 2). This has been one of the underlying theories on which I have built my study.

Beattie's view that effective art assessment can and should be shaped by student and teacher input has been a consistent theme throughout the creation of my study. Her "principles of quality assessment" (1997, p. 6-9) have also heavily influenced my intentions and execution of this study. Though she outlines 18 principles, I will now only touch on the few that relate to art assessment as a whole and the general framework of my study, and will later discuss the principles which relate specifically to authentic, process-oriented, and formative assessment in their respective sections.

The concept that art assessment should be explicit, student-oriented and teacher-directed, represent a balance of formal and informal strategies as well as individual and collaborative learning, and be concerned with objectively assessing students by comparing their performances to past performances rather than to other students has all

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been directly adapted to my own study (Beattie, 1997, p. 6-9). My research will be made clear to my students, is designed to allow students to influence the flow of my teaching, utilizes visual and verbal data collection, and looks at individual case responses to my implemented assessments. All of this will ensure that the assessments I implement have been designed for the benefit of my students.

Beattie's emphasis on the clarity of assessment through her art assessment guidelines has also been applied to my study, as they explain how to ensure that one has carefully considered the "purpose(s) of assessment, domain to be assessed, assessment task or strategy, assessment task exercises, scoring and judging plan, and reporting-out plan" (1997, p. 116). These steps have been carefully considered for this study, and will be exemplified in the explanation of my research methodology in Chapter III. Her discussion of assessment validity and reliability builds off of this set of guidelines to ensure that teachers have considered not only why and how they will assess students, but how they will ensure that the assessment itself is accessible and relevant to students (Beattie, 1997, p. 129). I have utilized this information extensively during the design of my assessments and choices for data analysis. Again, this will be discussed in greater detail in Chapter III.

I also appreciate that *Assessment in Art Education* addresses the reality of art teachers' concerns around implementing assessment. Beattie's view that when "properly handled, classroom assessment does not interrupt instruction, but blends seamlessly with the teaching process for the purpose of learning" (1997, p. 3) helped me think about how to weave my own assessments into the lessons within my study. The way that she explains how she has implemented her own assessment strategies showed me how

relevant assessments can be to one's current art curriculum. It does not need to be seen as an "irrelevant necessity" (Gruber & Hobbs, 2002, p. 13), but can rather offer a chance for both teachers and students to better understand what the other party is doing.

Beattie also addresses a real fear among elementary art teachers. Assessment tends to seem overwhelming to these art teachers who see hundreds of children every week (Beattie, 2002, p. 14), and she offers suggestions throughout the text as to how one can change a formal, more time-consuming assessment into a more informal and manageable one. Her strongest suggestion throughout the text is to make assessments for younger groups of students oral rather than written (1997, p. 86), as their writing skillsets tend to be more limited early on and may require more time than teachers are able to provide within their curriculum. Beattie puts value in class discussion and informal assessment in a way that I have not found in many other texts, which has influenced my choice to utilize observation and class discussion within the design of my study.

I view this brilliantly informative text as a Discipline-Based Art Education-based response to the claims made in *Historical Analysis of Assessment in Art Education*. Its progression from basic concepts of assessment to the breakdown of practical assessment strategies offers some of the information that Donald and Gruber felt was missing from our field. The wide collection of templates and explanations within the realm of assessments that this book offers applies to my goal of better understanding how formative process-oriented art assessment can impact the learning and engagement of students with special needs in an inclusive art classroom. This text does not, however, address inclusive art classrooms or students with special needs in any way. Beattie's work offers an explanation for multiple components within art assessment and briefly

addresses the need for assessment to be “equal for all” and “responsive to different types of knowledge” (1997, p. 7), but does not go into more detail as to how to practically do so when faced with more unique learners in the classroom.

What variation could one apply to the provided assessment templates if a student required modifications to better understand or respond to the given assessment? Beattie’s work delineates how the use of assessments can be used to modify curriculum throughout a lesson, but what if the assessment itself needs to be modified? Beattie’s explanation of art assessment is done so with practical proposals for application, but her views on adapting them for unique learners follows the pattern of assessment literature within the field of art education and addresses it vaguely and theoretically. Her work has played a large role in shaping the design of my study, but needs to be accompanied with information on inclusive classroom practices in order to be applicable to my research.

Inclusive Classroom Frameworks

The ideas discussed in this section will explore the ways in which two different classroom frameworks, Universal Design for Learning (UDL) and differentiated instruction, function within an inclusive classroom. Each framework’s unique theories, guidelines, and practices will also be explored. Both UDL and differentiated instruction will be referenced throughout the later discussions of authentic, process-oriented, and formative assessments, but this section exists to give these frameworks the context they require in order to then be applied to the specific components of my art assessment model.

Universal Design for Learning

Anne Meyer, David H. Rose, and David Gordon's *Universal Design for Learning: Theory and Practice* provides an extensive outline of the guidelines and major concepts that make up this inclusive classroom framework, which I will be connecting to my study. UDL was designed through a combination of neuroscience and education research, so it does not directly address the field of art education, art assessment, or an inclusive art classroom, but it does address the inclusive classroom and "diverse learners," which directly correlates with the student population I worked with for my study (Meyer, Rose, & Gordon, 2014, p. 3). This source solely addresses inclusion, students with special needs, and briefly touches on general assessment guidelines, whereas my literature from the field of art education only addresses the art classroom, neurotypical students, and art assessment frameworks. Accompanied by research on differentiated instruction, *Universal Design for Learning: Theory and Practice* has provided me with the background on inclusion that I needed in order for my study to serve as a bridge between these two sets of literature.

Meyer, Rose, and Gordon emphasize the collection of strengths and weaknesses that every student has, which they call "variability" (2014, p. 6), throughout the text and advocate that teachers need to design material for their classroom with this variability in mind. This variability connects to the three core principles of UDL, which focus on providing multiple means of engagement, representation, and action and expression to all students through a series of guidelines and checkpoints in order to ensure that all have equal opportunities to learn and excel (Meyer, Rose, & Gordon, 2014, p. 52-55). Though the intent of these principles is to "enable all learners to become expert" (Meyer, Rose, &

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Gordon, 2014, p. 52), and my study looked at learning and engagement rather than mastery of skills, the guidelines and checkpoints within these three core principles do correlate with the process I used to create my assessments.

In order to facilitate learning and engagement through my assessments within this study, I utilized a selection of UDL's checkpoints within each of their three core principles when designing my study. The engagement principle, which refers to the "why" of student learning, delineates that teachers should "optimize relevance, value, and authenticity, minimize threats and distractions, heighten salience of goals and objectives, foster collaboration and communication, promote beliefs that optimize motivation, facilitate personal coping skills and strategies, and develop self-assessment and reflection" in order to "recruit student interest, sustain effort and persistence, and develop the ability to self-regulate" (Meyer, Rose, & Gordon, 2014, p. 52). In order to achieve these goals within my inclusive art room, I created assessments that were relevant to my lessons, routinely checked for student understanding, directly applied my lesson objectives to my assessments, utilized peer and class discussions, and consistently utilized self-assessments as a tool to ask students about their process, plans, feelings, and concerns.

The representation principle, or the "what" of learning, prompts teachers to "offer alternatives for auditory, visual, and display information, clarify vocabulary and symbols, activate background knowledge, highlight patterns, critical features, big ideas, and relationships, and guide information processing, visualization, and manipulation" in order to accommodate for students' variability in the way that they process information (Meyer, Rose, & Gordon, 2014, p. 54). I took these checkpoints into account when

creating my assessments by allowing for ways for students to respond verbally, visually, and through their writing, going over each assessment before students completed them, and utilizing pre-assessments, continuous, and post-assessments that allowed students the chance to self-assess and reflect on their choices, plans, interactions, and feelings about their projects. Maintaining a consistent dialogue with students appears to be the overall goal of this principle, which mirrors the goal of my study.

Finally, the action and expression principle, or the “how” of learning, asks that teachers guide appropriate goal-setting, support planning and strategy development, facilitate managing information and resources, enhance [students’ capacities] for monitoring progress, and vary the methods for response and navigation (Meyer, Rose, & Gordon, 2014, p. 55). All of was accomplished in a similar way to the prior principle by creating assessments that prompted students to consistently reflect on their artmaking process, which will ultimately allowed them to think more critically about the work that they are doing.

Meyer, Rose, and Gordon suggest that one way to achieve all of this is through the utilization of flexibility when carrying out a lesson (or, in my case, an assessment). “The lesson or curriculum should...have the flexibility and affordances to amplify natural abilities and reduce unnecessary barriers for most students, and enable teachers to customize easily for each learner” (Meyer, Rose, & Gordon, 2014, p. 6). Though I am not advocating for individualized instruction, which this suggests, I do acknowledge the significance that considering students’ strengths and weaknesses when designing an assessment can have on individual students’ experiences in an inclusive art classroom. This text also delineates that the four components to quality instruction are clear goals,

assessments, and flexible methods and materials (Meyer, Rose, & Gordon, 2014, p. 68).

Though I will be discussing UDL's opinions on assessment later in Formative Assessment, it is important to acknowledge that I applied these four components to the design and implementation of the assessments for my study.

Scaffolding, which is also discussed in the framework of differentiated instruction (Fountain, 2014, p. 119-120), can also be used to facilitate flexibility and put value into student variability. Teachers can use this tool by providing "temporary supports" to students in order to help them learn new material "efficiently and enthusiastically" (Meyer, Rose, & Gordon, 2014, p. 58). This can also be directly applied to the implementation of my assessments. The utilization of pre-assessments within my study provided me, the teacher-researcher, with valuable information that showed which students may require scaffolding at the start of a lesson. I could then reduce these scaffolds as students showed me that they were developing more independence or understanding of skills through their artmaking and responses to continuous assessments.

Though UDL was not designed specifically for an inclusive art classroom, its key concepts have been a major contribution to the way I thought about the construction of my formative process-oriented assessments. Similar to differentiated instruction, UDL is not a prescriptive set of guidelines for every inclusive classroom (Meyer, Rose, & Gordon, 2014, p. 58; Fountain, 2014, p. 12), which is why I have pulled the factors that I have found most applicable to my study and applied them directly to my assessment design and implementation process. *Universal Design for Learning: Theory and Practice* was designed within the realm of inclusive education, not art education, but its

counterpart in this chapter provides the needed connection between inclusive education and art education.

Differentiated Instruction

Heather L. Fountain's *Differentiated Instruction in Art* acts as both a complement and counterpoint to the Universal Design for Learning framework discussed above. This text addresses art education, inclusive art classrooms, pre-assessments, and provides a wealth of knowledge about the inclusive classroom framework of differentiated instruction, but it does not offer insight into the entire scope of formative process-oriented art assessment within an art classroom. Again, I have applied prominent aspects of this framework to the design and implementation of my assessments in order to make them accessible to an inclusive art classroom, but this information still needs to be linked to other sources from the fields of art education and inclusive education in order to be pertinent to my study.

Fountain emphasizes that though differentiated assessment and UDL share the same core belief of “valuing individuals and creating ways for all people, no matter who they are, to access educational experiences successfully” (Fountain, 2014, p. 179), they differ in many respects in their general framework. UDL, Fountain says, is a framework in which lessons are accessible to all students because teachers acknowledge that there is variability within their classrooms (Fountain, 2014, p. 179). Differentiated instruction, on the other hand, goes beyond this acknowledgement of differences amongst students and considers students on a more personal and individual level by calling them “partners in learning” (Fountain, 2014, p. 179). I am not advocating that one framework is better than the other, but rather that both frameworks offer unique perspectives to my study and the

field of inclusive education. These two frameworks do, however, agree that students should be held to high standards and that teachers should utilize scaffolding as a way to support students (Fountain, 2014, p. 119-120; Malley, 2014, p. 9), which is echoed in my desire to create assessments that helped facilitate student learning and engagement within my study.

This framework values and directly addresses the variety of students' "background knowledge, skills, interests, current experiences, readiness, personal cultural development, learning styles, learning rates, learning challenges, language proficiency, motivations, ability to attend, physical needs, and social and emotional development" within an inclusive classroom (Fountain, 2014, p. 12-13). All students are seen as unique members of a diverse learning community wherein everyone's learning styles can be accessed through the curriculum (Fountain, 2014, p. 4-9). This, along with the fact that teachers, students, and curriculum and instruction each play equal roles in the development of curriculum (Fountain, 2014, p. 10), is what drew me to pull from this text for my study.

Fountain's cohesive outline of differentiated instruction provided me with a perspective on inclusive art education that melds very well with my own teaching practice, so I thought it apt to weave her ideas throughout the design of my study. This framework emphasizes the need for teachers to understand their students in order to create an accessible curriculum (Fountain, 2014, p. 3), which assessments can help to facilitate.

Two of the three lesson design components that Fountain outlines (2014, p. 16-24) were also directly applied to my assessment design and implementation, just as the

UDL principles were. Content is concerned with the material that teachers want their students to learn, and Fountain advocates that pre-assessments can be used to understand students' skills, knowledge, and "readiness" in order to ensure that students starting the lesson with different levels of these elements can successfully learn the desired material (Fountain, 2014, p. 17). This idea will be discussed further in "Formative Assessment". Additionally, process is concerned with thinking about "how students will engage in learning...[and] how to organize the classroom instruction and the strategies or interactions employed to aid students" (Fountain, 2014, p. 20). Fountain advocates that pre-assessments, observation, and formative assessment methods can be employed to gauge how students will react to future material (Fountain, 2014, p. 14). While considering the processes students will use to engage with a lesson, Fountain also suggests thinking about student learning in terms of the Four-Square Model, which consists of visual, kinesthetic, written, and auditory learning styles (2014, p. 44).

The content and process components of lesson design within the framework of differentiated instruction directly correlate with the assessment structure I am utilizing for my study. Art teachers can gauge students' readiness for a lesson based on the information they accumulate from pre-assessments and can therefore provide a "bridge of understanding" (Fountain, 2014, 11) for students who may require it at different points throughout a lesson. This concept will play a part in my own use of assessments and will be described in further detail as authentic, process-oriented, and formative assessments are discussed.

Both the frameworks of UDL and differentiated instruction consider student diversity and individuality during the process of designing and implementing instruction

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within an inclusive classroom. These viewpoints have been essential to the construction of my study, as it took place in an inclusive classroom and will be further discussed amongst literature from the field of art education in the subsequent sections.

Authentic Assessment

This section will be devoted to discussing the broadest component of my chosen assessment structure, authentic assessment, through sources pulled from the fields of art education and inclusive education. The characteristics presented here are also applicable to the process-oriented and formative components of my assessment model, as these are subcategories of authentic assessment (see Figure 2).

Relationship to Art Education

Assessing Expressive Learning by Charles M. Dorn, Stanley S. Madeja, and F. Robert Sabol explores the yearlong study these researchers conducted on authentic art assessment in K-12 schools. This book reports the structure and findings of the study and argues to restructure America's national testing policies to support authentic assessments and teacher autonomy (2004, p. 8). It consistently argues for the need for teachers to adopt a new mindset that values more individualized assessment over rigid, arbitrary state or nation-wide assessment (2004, p. 4-8).

In addition to agreeing with Beattie's claim that quality assessment should be "contextual and authentic" (Beattie, 1997, p. 6), Dorn, Madeja, and Sabol's perspectives on the evolution of assessment are also similar to those of Gruber and Hobbs (2002). They argue that the dramatic shift toward standardization in schools has been matched with a complete lack of research on the effectiveness of art assessment, which has resulted in a lack of knowledge amongst the nation's art teachers on how to effectively,

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objectively, and authentically assess their students (Dorn, Madeja, & Sabol, 2004, p. 1-12). Additionally, Dorn, Madeja, and Sabol agree with Beattie's claim that standardized art assessment is counterintuitive to student learning and that authentic assessment is more effective due to its basis in contextual knowledge and real-life problem-solving (2004, p. 43; Beattie, 1997, p. 6). Their objectives of authentic assessments within the context of their study were that they should be accessible to all students, help students develop their own artistic expression and skills and set high goals for themselves, allow students to take ownership of their work, and use explicit standards and objectives to remain objective, (2004, p. 86). All of this ideology went into the crafting of their massive three-state-wide study on the design and application of authentic art assessment.

Dorn, Madeja, and Sabol conducted their study, which they refer to as "the project," in order to propose a tested framework within which art educators can create their own authentic assessments due to the complete lack of one in our education system. They claim that teacher-constructed and teacher-administered assessments are not only valid and reliable, but also ultimately better for schools in general (Dorn, Madeja, & Sabol, 2004, p. 8). They advocate for teacher autonomy and argue that it should be up to art teachers to propose and implement authentic art assessments that benefit their students' learning and correlate with their state and national standards. This study looked at students and teachers of all ages across multiple locations for a long span of time and generated a plethora of results that art teachers can apply to their own assessment strategies. These researchers taught art teachers how to authentically assess their students' portfolios and helped them develop their own assessment plans and implement them into their curriculum. From this work they then created a data collection system

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that correlates with the needs of student artists, and met local, state, and national art assessment standards (2004, p.4-9).

The study achieved all of these goals by utilizing multiple data collection methods. It looked at 70 pre-K-12 art teachers and 1,000 students in school districts in Florida, Indiana, and Illinois. The study chronicles the participants' responses to teacher training and assessment development, and collected its data in the forms of questionnaires, interviews, rubrics, and images of student artwork. Quantitative data was compiled into multiple matrices that illustrated evaluation criteria as well as rubric grades; the students' artwork was used to inform teachers during their teacher training workshops. This study exhibited a consistently emerging design, which ebbed and flowed to each set of teachers' and students' needs; though the data collection methods were consistent throughout every study location, the questions and timelines presented to each group differed slightly to accommodate for various needs (2004, p.93-141).

This study was integral to my own research and to our field's understanding of authentic assessment application in general because it offered so much information about students' and teachers' responses to the creation and implementation of authentic art assessments. It provided extensive evidence that "art teachers with appropriate training can govern themselves and set their own standards for providing valid and reliable estimates of their own students' performances" (Dorn, Madeja, & Sabol, 2004, p. 170). This study also acts as a strong indication that standardized assessment in the form of comparing teachers, students, classes, schools, and districts to each other is not only counterproductive to the goals of authentic assessment, but does not benefit any party involved (2004, p. 171).

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Assessing Expressive Learning has been an incredibly valuable factor in my research and the development of my study. It used accessible language and a comprehensive structure to communicate an extensive study to art educators in need of some much-needed direction in the area of assessment. Though I will not be using the product-oriented assessment approach that much of this study focused on, nor will I be assessing my students' work quantitatively (Dorn, Madeja, & Sabol, 2004, p. 80), I did find the information that this study provided on the goals behind these assessment procedures valuable to my own study. Their definition of student knowledge in the context of art education as an awareness of what one is doing, to be able to describe it, and to explain one's actions was also helpful to me when thinking about what to ask my students to reflect on in their own self-assessments (2004, p. 83). Their endorsement of using student portfolios and self-assessment over time was also applied to the formative component of my assessment framework (2004, p. 88). These researchers' explanation of how beneficial assessments can be to projects that center around concept formation, open-endedness, multiple forms of inquiry, sequential learning, and transferability of learning across disciplines or art approaches (2004, p. 90) was also directly applied to the design of my lessons for my study.

This was a successful study on a large scale, but did not offer the perspective of the individual student. Thanks to the information that Dorn, Madeja, and Sabol have provided, my own research will be able to look at assessments on this smaller scale in order to show art educators what kind of effect authentic assessments can have on individual learners, and not just 1,000 students across three states.

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Though the authors call for further research to be done on the teacher training workshops and assessment strategies they developed, there is no mention of wanting to better understand a wider range of students. Dorn, Madeja, and Sabol echo UDL and differentiated instruction's goals to recognize student diversity (i.e. backgrounds, abilities, and learning styles) when it discusses the framework of authentic assessment (Dorn, Madeja, & Sabol, 2004, p. 86; Fountain, 2014, p. 179), yet it does not mention inclusion or students with special needs within the context of their study. The data provided explains how students in different states, districts, and grade levels responded to the study, but there is no indication of how students with special needs responded to the study's efforts.

This is currently the only book in the field of art education that presents a comprehensive teacher-directed study on using an authentic art assessment model to evaluate K-12 studio art and proposes realistic means to implement it. This study speaks to the legitimacy and effectiveness of authentic art assessments and is a valuable resource and powerful tool for art educators when considering and developing their own authentic art assessments. My own study is a response to their recommendations for further research on authentic assessment implementation (Dorn, Madeja, & Sabol, 2004, p. 177-178), yet my work took this goal one step further and looked at a student with special needs in addition to two neurotypical students. *Assessing Expressive Learning* empowers teachers to learn how to better their practice to benefit their students through assessment (2004, p. 2), and my study will allow me to do so while offering much-needed research to fellow art educators.

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Enid Zimmerman's article, *How Should Students' Progress and Achievements in Art Be Assessed? A Case for Assessment that is Responsive to Diverse Students' Needs*, exists in the middle ground between art education and inclusive classroom literature. It directly addresses authentic art assessment and student diversity within an art classroom, but due to the fact that it does not specifically ascribe to either of my proposed inclusive classroom frameworks (UDL or differentiated instruction), I have included it in this subsection.

Zimmerman primarily discusses diversity in terms of race and cultural background rather than students with special needs, but I found this to be a valuable source for my topic because her views on incorporating student differences into art assessment are mirrored by Beattie (1997), Meyer, Rose, & Gordon (2014), and Fountain (2014). This article looks specifically at the tools and criteria teachers should use to assess students' accomplishments in art (Zimmerman, 1994, p. 29), which I have utilized in the formulation of my own assessment tools for this study.

Recognizing the diverse group of unique learners within one's own art classroom is discussed throughout Zimmerman's article. "All students differ in their interests, learning styles, rate of learning, motivation, work habits, and personalities as well as their ethnicity, sex, and social class. It is these measures of diversity that standardized approaches to assessment usually ignore" (Zimmerman, 1994 p. 31). Authentic assessment criteria, therefore, should be created based on individual classes as opposed to applying blanket standards onto all students, and students should also be assessed based on their own process instead of being compared to their peers (Zimmerman, 1994, p. 32). These inclusive and authentic assessment characteristics made it abundantly clear to me

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that assessment methods are very dependent upon the specific group of students who will be presented with them, so the assessments I designed needed to be created with my specific 19 students in mind.

Zimmerman values flexibility as UDL does (Meyer, Rose, & Gordon, 2014, p. 68) and claims that assessment criteria should be flexible so as to accommodate for students' unique artmaking processes (1994, p. 32). In order to carry out this flexible criteria, Zimmerman proposes that "because students use multiple strategies on a wide range of educational tasks due to individual differences...a variety of assessment methods should be used to assess individual student progress and achievement in art because no one procedure in and of itself can yield enough information to make valid assessments" (Zimmerman, 1994, p. 34). I have included a multitude of the assessments Zimmerman suggests, including observation, interviews (which discuss student progress), self-assessments (which naturally promote self-directed learning), and student behavior profiles (which look at students' work habits, learning abilities, art knowledge and skills, and desire and interest in art) (Zimmerman, 1994, p. 33).

Though Zimmerman's article does not specifically address inclusive classrooms or students with special needs, the assessment methods and criteria she proposes align with the ideals of both inclusive classroom frameworks I have discussed (Fountain, 2014; Meyer, Rose & Gordon, 2014). When this work is considered alongside Sharon M. Malley's *Students With Disabilities and the Core Arts Standards: Guiding Principles for Teachers*, one can get a much fuller understanding of what authentic assessment might look like in an inclusive art classroom.

Relationship to Inclusive Classrooms

Malley's work directly connects the aforementioned characteristics of art assessment that Beattie presents (1997) as well as those of authentic assessment which Dorn, Madeja, and Sabol present (2004) with the fields of inclusive education and students with special needs. Though her work is not in the form of action research, which is what this topic is lacking in the field of art education, it does offer a comprehensive overview of how students with special needs can and should be considered when creating art assessments. Needless to say, Malley's work provided me with a framework in which to think about my students with special needs when designing the assessments for my study.

Malley's unique perspective on art assessment pushes the discussion about our nation's shift toward accountability (Gruber & Hobbs, 2002, p. 15-16; Dorn, Madeja, & Sabol, 2004, p. 1) and Zimmerman's claim that blanket standards are "driving curriculum content rather than evaluating it" (Zimmerman, 1994, p. 30) further into the view of my study. She argues that though the No Child Left Behind Act has pushed the field of education toward the use of standards and assessment in schools, the Model Cornerstone Assessments (which correlate with the National Visual Arts Standards) were created by professionals in the field of art and special education with inclusion in mind (Malley, 2014, p. 3). The guidelines within these assessment standards are broad in order to accommodate students with special needs (Malley, 2014, p. 8). Malley adamantly points out that the only commonality amongst students with special needs is the fact that they have a form of disability, and that they should not be considered as a homogeneous group (2014, p. 4) when designing assessments.

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Malley's views on the creation and implementation of assessment for students with special needs should support and promote their abilities to "express their needs, desires, questions, and comments" (2014, p. 9), which echoes Fountain's opinion that all students should be empowered to "think critically and make decisions about their learning" within the framework of differentiated instruction (Fountain, 2014, p. 12). Both views acknowledge students with special needs' abilities to be independent thinkers through the use of assessment, which is a concept I translated to the design of my study.

Malley's work also implores art teachers to maintain high expectations for students with special needs and provide support when needed (2014, p. 9) just as the frameworks of UDL and differentiated instruction do (Malley, Rose, & Gordon, 2014; Fountain, 2014). *Students With Disabilities and the Core Arts Standards* openly endorses the use of UDL specifically and urges art teachers to utilize this framework's principles and guidelines to create a classroom environment in which assessment and instruction are made accessible through flexibility, valuing students' differences, and providing accommodations rather than lowering expectations for students with special needs (2014, p. 10-11).

All of these guidelines that delineate positive teaching practices for students with special needs within an inclusive art classroom were helpful to the conceptualization of my assessments for my study, but as I have continually found throughout my research, they did not provide examples of how these concepts and strategies could be practically implemented. Malley states that art teachers should use assessment strategies and interventions that have been demonstrated by research to positively affect student outcomes (2014, p. 12-13), but she does not present any specific strategies that could fall

under this description. This source helped me think more clearly about how and why art teachers should approach art assessment authentically and fairly for students with special needs, but it still needs to be considered alongside other research from both fields in order to be applicable to the practical application of authentic art assessments within an inclusive classroom.

Process-Oriented Assessment

This section will dig deeper into the framework of my proposed assessment model (formative process-oriented assessment) and look specifically at process-oriented assessment criteria, characteristics, and how these relate to inclusive art education. All of the assessment methods discussed can also fall under the category of formative assessment, but have been included in this section because they are rooted in process-oriented theory and could potentially be used as summative assessments as well (e.g. they do not solely exist as formative assessment methods, so these methods need to be considered within the broader framework of process-oriented assessment).

Relationship to Art Education

Art educator and researcher, Donald D. Gruber, presents an argument for balanced art assessment in *Measuring Student Learning in Art Education* (2008), which combines the use of process-and product-oriented assessment strategies. I will be looking specifically at the process-oriented criteria and strategies because they fall within my assessment model while product-oriented criteria do not (see Figure 1). Gruber describes the value of process-oriented testing, observation, and portfolios, but argues that they must be used in tandem throughout an art lesson in order to get a complete understanding of student learning and growth (2008, p. 42). He discusses what each assessment has the

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potential to specifically measure as well as some tools teachers can use to carry out these assessments in order to get a better understanding of their students' learning (Gruber, 2008, p. 42-44). This article is an amalgamation of assessment theories and methods as well as the author's personal endorsement of the collected assessment strategies.

Gruber provides more context for his previous views on the shift toward rigor and standardization in education (Gruber & Hobbs, 2002) within this article by stating that the "earlier lack of emphasis on assessment in art education may have stemmed from the prevailing belief that art was not considered an academic discipline and, therefore, did not require the learning and assessment practices of core academic subjects" (Gruber, 2008, p. 40). Now that art is considered a core subject, No Child Left Behind has tasked art educators with assessing their students, but many teachers are opposed to the use of assessments because they believe they are not connected to students' artmaking processes (2008, p. 40). Gruber contends, however, that process-oriented assessment is directly related to art curricula and students' artmaking because "...students *do* learn while creating and that learning *can* be measured" (2008, p. 40), which directly connects to my study's goal to assess student learning.

In order to measure student learning, Gruber insists upon the use of explicit and objective assessment criteria (2008, p. 40). He also states that these assessments do not need to be too labor-intensive for teachers to create (2008, p. 44), though he does not offer any evidence or suggestions of how one might achieve this. His article does, however, detail a variety of process-oriented art assessment methods that have influenced my choices in the creation of the assessments for my study. Gruber advocates for the use of observation to gauge students' "performance, attitude, work habits, general

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behavior...[organization of their] work area, use of tools, materials, [and] cleanup” (2008, p. 42). Though not all of this needs to be recorded, Gruber notes the importance of constant surveillance within one’s art classroom. Checklists are a more realistic method of recording this information than rubrics because they are simple to create and use, and they can be any length depending on the need for the assessment (i.e. they can look specifically at one quality or action or look at numerous ones at once) (Gruber, 2008, p. 42).

Gruber also supports the use of testing in combination with other assessments (2008, p. 42), which I have translated to my study in the form of brief questionnaires. Formative portfolios also play a role in Gruber’s balanced approach, and though they fall more specifically under the category of formative assessment, they will be discussed here because their process-oriented quality is emphasized in this article. These collections of student work can include any and all documentation of a student’s “artmaking process, involvement, learning, and thought process...[through the use of] notes, sketches, [writing, and artwork in process]” (Gruber, 2008, p. 44). Though I did not specifically use formative portfolios as a form of data collection, the case files of qualitative data that I developed acted in the way that these portfolios would because I ultimately used these files to assess my students as the study progressed.

This article concisely describes each assessment method and presents clear justification for each, but does not offer any practical examples of implementation that teachers could use. Gruber clearly puts student learning above all else. “For [teachers who use product criteria], the significance of where their students are is more meaningful than how far they have come. Process criteria appear to be reliable measures of student

growth and establish a baseline from which growth is measured” (Gruber, 2008, p. 41). I share this view on assessment and have used components of Gruber’s proposed ideas in my own study.

In addition to the multiple assessment strategies that Gruber discusses (2008), Donna Kay Beattie discusses these process-oriented strategies and more in *Assessment in Art Education* (1997). Beattie specifically discusses performance-based assessment, and though these can be applied to process- and product-oriented assessment, I will be discussing them in the context of process-oriented ones due to the focus of my study.

Beattie echoes Gruber’s call for the use of portfolios within art assessment and states that they can be used to record students’ progress, achievements, and experiences and provide some perspective on students’ processes, attitudes, and interests (1997, p. 16). She also claims that “mini-portfolios,” which focus on a specific theme or activity as opposed to providing documentation for every step of artmaking throughout a unit, for example, is a far more manageable method for elementary educators (1997, p. 20). Journals, diaries, and logs act very similarly in that they are “written and visual records of students’ ideas, reflections, experiences, explorations, notes, studies, replies to teacher’s questions, and statements on goals and objectives” (Beattie, 1997, p. 21). Checklists, rating scales, interviews, and self-assessments can all be used as components to this assessment strategy (1997, p. 21), which I have utilized in my own assessment design.

Group discussions were also considered a valuable form of assessment strategy within this process-oriented framework because it can utilize student-student and teacher-student interactions to glean information about how students are thinking about their

artmaking process (Beattie, 1997, p. 34). All of these discussed strategies have heavily influenced my research, though it is important to note that Beattie's work also highlights integrated performances, exhibitions, audio and video tapes, and computers as strategies and tools that art teachers can utilize to deliver process-oriented assessments (1997, p. 15), though I did not include these methods in my study.

Relationship to Inclusive Classrooms

Though both Gruber and Beattie offer a plethora of examples of process-oriented assessment strategies, neither source directly addresses students with special needs or inclusive art classrooms. Their work is applicable to my research because it provides so many examples of practical assessment tools, but it ignores the student population I am focusing on for my study. This gap in research applies both to the fields of art education and inclusive education as UDL and differentiated assessment do not directly address process-oriented assessment. These two frameworks focus on authentic and formative assessment practices, but do not shed light on process-oriented assessments within an inclusive classroom framework (Malley, Rose, & Gordon, 2014; Fountain, 2014). All literature that has been discussed that pertains to process-oriented assessment will be applicable to all strategies in the proceeding section, but need to be considered alongside this research in order to provide grounds for my study.

Formative Assessment

This last section will explore the final component of my chosen assessment model (formative process-oriented art assessment). All of the information examined in the past four sections can be applied directly to the strategies and methods discussed in this section as formative assessment falls under the umbrella of art assessment, authentic

assessment, and process-oriented assessment. It will also be discussed in the context of UDL and differentiated instruction in order to consider this assessment model in the context of an inclusive art classroom, which is the setting in which my study took place.

Relationship to Art Education

Donna Kay Beattie's *Assessment in Art Education* has been a prominent voice throughout my research, and her views on formative assessment not only contextualize the writing of other art educators and researchers, but also examine the various ways in which formative assessment can benefit both students and teachers. "Currently, there are many experts in the field of assessment who believe that for the sake of both improved teaching and assessment, all assessments should be formative in nature" (Beattie, 1997, p. 81). Along with a large portion of the field of art education, Beattie favors formative assessment over summative (1997, p. 6) because it acts as a dynamic way in which to teach, assess, and revise teaching strategies for the benefit of all members of the art classroom (1997, p. 3).

Expanding upon Beattie's previously discussed criteria for quality assessment, she specifically addresses aspects of formative assessment that benefit students in ways that other assessment models do not. Formative assessments are multi-layered and focused on gathering an ongoing flow of information from students (Beattie, 1997, p. 6-7), which Gruber endorses as well (Gruber, 2008, p. 44). These "ongoing," or continuous, assessments "give the art educator invaluable information about a student's progress and growth" (Beattie, 1997, p. 6-7)" by providing a consistent window into students' thought processes throughout a lesson. By having this constant communication between teachers and students and providing so many opportunities for student self-reflection, formative

assessment acts as an immediate form of feedback which teachers and students can use to “diagnose...strengths and weaknesses early and on a regular basis” (Beattie, 1997, p. 101). This strength in knowledge exchange is what initially drew me to this assessment model and is a prominent component in my study as a whole.

Assessment in Art Education was particularly helpful to me when considering what criteria to use to assess my students for indications of learning and engagement because Beattie breaks the process of creating and implementing formative assessment into simple steps. Her emphasis on the process of identifying a teaching objective, creating a single assessment question, selecting a feedback strategy, deciding how to introduce the strategy, implementing the strategy, and analyzing and responding to the results clearly defines all of the considerations art teachers need to make in order to utilize formative assessment correctly and to its fullest potential (1997, p. 84-86). This process also makes it clear that though these assessments can be formal and informal, consideration needs to be given to how the assessment correlates with the given art lesson as well as how to discuss with one’s students their effect on the lesson. Student input plays as much of a part in formative assessment as teacher input does, which contributes to the authentic nature of this assessment strategy and reinforces the importance it can have on student learning.

In addition to acknowledging that a majority of assessment strategies used in education fall under the more standardized format of testing (1997, p. 43), Beattie also provides over a dozen examples and templates of formative assessment strategies that art educators can use to facilitate self- and peer-assessment, self-reflection, and checks for student understanding. The strategies and tools discussed in this context fit most

specifically within the confines of formative art assessment because though they also apply to the aforementioned authentic and process-oriented assessment strategies, they focus on continuous information-gathering (e.g. formative assessment).

Along with the use of process-oriented portfolios, journals, and group discussions (discussed in the previous section), Beattie suggests that questionnaires can be useful tools in collecting information about students' artmaking processes. When matched with the various processes within a lesson, questionnaires can be used in the form of checklists, fill-in-the-blanks, scales, or ranking systems in order to assess students' motivations, values, beliefs, attitude toward learning, commitment to art tasks, interests, and general artmaking processes and techniques (1997, p. 53). All of this input in the form of a continuous assessment has the potential to gather an exorbitant amount of information from students about how they are feeling and thinking about their artmaking process.

Along with other members of the field, Beattie also emphasizes the creation of objective assessment strategies (Beattie, 1997, p. 60; Gruber, 2008, p. 40; Dorn, Madeja, & Sabol, 2004, p. 86) through the use of a variety of scoring/judging methods that minimize teacher subjectivity. I have utilized a number of these strategies for a variety of my data collection methods, which will be discussed in more depth in Chapter III. Beattie's use of checklists and tallies that track instances of student behavior, teacher interviews, peer and self-assessments, and observation (1997, p. 60-81) have all been pulled from this text and translated into pre-assessments, continuous assessments, and post-assessments for my study. Her acknowledgement throughout the text that these proposed assessments may be easier to complete orally for elementary students rather

than in written format (1997) has also contributed to the format of my own assessment strategies.

Heidi Andrade, Joanna Hefferen, and Maria Palma's *Formative Assessment in the Visual Arts* has also played a massive role in my selection of assessment framework for this study. This article delves into the collaborative inquiry study that these three art educators organized around informal formative assessment through action research that looked specifically at student learning and engagement (2014, p. 34). Their implementation of formative assessment into numerous elementary art classrooms ultimately showed a dramatic increase in both student learning and engagement and attributed it to the authentic nature of these assessments (2014, p. 35).

These researchers argue that a primary reason that art teachers tend to be hesitant toward assessment is because they do not understand it. They claim that the misunderstanding between assessment and evaluation tends to turn teachers away, as well as the fact that many may not understand how relevant and motivating assessments can be to a given lesson (2014, p. 34). "Early on, we were politely told that art cannot be assessed, and furthermore, we should not assess children's art because so doing could threaten their motivation to engage in artmaking" (2014, p. 34). However, Andrade, Hefferen, and Palma quickly discovered that formative art assessment helped to facilitate an inherent learning process for students wherein they became their own teachers through continuous self-assessment (2014, p. 40).

Within these formative assessments, teachers presented clear goals of the lesson and, throughout their artmaking processes, students learned how to acknowledge their own gaps in knowledge as well as how to close those gaps through self-assessments and

revision (2014, p. 34). Through this process, “teachers become learners of their own teaching,” and use the information from assessments to tweak their lessons and learn how to communicate information and ideas more effectively to their students (2014, p. 40).

The utilization of peer and self-assessments within this study was exceptionally effective in engaging students, fostering collaboration, and challenging students to monitor their own artmaking process and reflect on their actions and choices throughout their lessons. Written self-assessments, written and verbal peer-assessments, process journals, and small group discussions that were implemented throughout the two lessons discussed in this article ultimately improved students’ abilities to utilize lesson-specific vocabulary, solve problems independently, and generate genuine enthusiasm toward artmaking (2014, p. 35-39). One teacher from the study even “[reported] that she [had] never before experienced 2nd graders writing so much and so well” (2014, p. 39). By affording students the opportunity to talk and think about works-in-progress in order to consider what they are making, why they are making it, and how it can be improved upon or pushed further, students gain the ability to become more independent artists through ongoing assessment (2014, p. 40).

This study did an incredible job of illustrating how much impact formative assessment can have on an art classroom because it emphasized that formative assessment is “assessment *for* learning” as opposed to summative, which is the “assessment *of* learning” (2014, p. 34). Andrade, Hefferen, and Palma’s strong examples of formative assessment offered a rich source of evidence to apply to the design of my own research. “One success of [this] project is that it helped students see how to learn from themselves and each other via self- and peer-assessment, thereby increasing their

engagement in and learning about making art” (2014, p. 40). As a result, the results of this study directly correlate with half of the focus of my research question because it offers evidence of formative art assessment drastically improving student learning and engagement.

This study does not, however, address students with special needs in any way. It is unclear as to whether or not students with special needs were involved in this study. How would these students react to the variety of self- and peer-assessments within this study? And how could the proposed assessment methods be modified to accommodate the learning needs of students with special needs? This lack of knowledge within this study and other sources within the field of art education is the reason I created this research study. Though the information collected from Andrade, Hefferen, and Palma’s research is valuable and should be seen as an example of how effective formative assessment can be, it needs to be applied to research that involves students with special needs in order to get a fuller picture of the effect of this assessment on an inclusive art classroom setting.

Phillip Dunn’s discussion on art assessment in *Student Evaluation and Program Assessment* offers an additional perspective on the value of formative art assessment. It must be noted, however, that Dunn reverses the definitions of assessment and evaluation by using the phrases “student evaluation” and “program assessment” (1995). Current literature in art education states that assessment refers to the process by which teachers gather information about students’ learning, engagement, and performance within an art program (i.e. student assessment) and evaluation refers to the judgment or measure of the effectiveness of an art program or curriculum (i.e. program evaluation) (Gruber, 2008, p.

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41; Beattie, 1997, p. 4; Armstrong, 1995, 190-193). Dunn uses “student evaluation” to discuss student assessment and “program assessment” to discuss program evaluation as we understand it. I will be using “assessment” in place of his use of “evaluation” and vice versa in this section.

Dunn favors formative assessment due to its ability to look for and at students’ “attitudes toward art, participation, problem-solving, effort, behavior, and progress” (Dunn, 1995, p. 61), which echoes the views of many other voices in art education (Beattie, 1997; Gruber, 2008; Dorn, Madeja, & Sabol, 2004; Andrade, Hefferen, & Palma, 2014). He specifically identifies observation as a particularly advantageous formative assessment strategy for teachers because it is not labor-intensive. Utilizing non-labor-intensive assessment strategies for teachers is a paramount concern for Dunn as he states that assessment “can take many non-labor-intensive forms and still be educationally appropriate and valid” (1995, p. 63). He presents multiple student peer and self-assessment methods which emphasize students’ efforts toward individual reflection rather than the teacher doing so for every student (1995, p. 63-64).

He explains that teacher-made checklists with which students are responsible for tracking the criteria they’ve completed alleviates tasks for the art teacher and makes students more independent within their artmaking process (1995, p. 63). Individual rating scales can be used for peer and self-assessment throughout a lesson along with anecdotal records in journals or sketchbooks where students can reflect on the work that they are doing and the choices they are making. Informal or process evaluations in which students talk or write about their artwork in response to who, what, when, where, why, and how questions, also offer a valuable opportunity for students to take charge of their own

learning. Teachers can then use all of this information that students have generated to gauge students' "attitudes, performance, judgments, participation, and...behavior" (Dunn, 1995, p. 63) and reflect on their own teaching practices in response.

As Gruber and Hobbs have stated, most art assessment literature is purely theoretical and does not apply to realistic teaching practices (2002, p. 15). Though *Student Evaluation and Program Assessment* acts as a proposal for assessment strategies rather than applied research, Dunn presents a collection of assessment strategies that focus on practical application for real teachers, which most other assessment literature lacks (2002, p. 15). Due to the fact that "the traditional paper/pencil measures that have driven the educational system for so long have proven to be shallow gauges of learning, and broader, more sensitive appraisals are being demanded and implemented" (1995, p. 62), Dunn's proposed formative assessment strategies offer numerous advantages to both student and teacher learning. The value he puts into teachers' time is incredibly relevant to my study due to the time-sensitive nature of my teaching environment. Needless to say, Dunn's attention toward non-labor-intensive strategies has been applied to the overall structure of the pre-assessment, continuous assessment, and post-assessment methods I used in my study.

Relationship to Inclusive Education

The frameworks of differentiated instruction and UDL both delineate the need for and value of formative assessments within an inclusive classroom. In *Differentiated Instruction in Art*, Fountain states, "ongoing assessment is the key to designing a strong curriculum" (2014, p. 12). By utilizing ongoing, or continuous, assessment teachers

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become “partners in learning” (2014, p. 69) and utilize formative assessment to learn as much from their students as their students do from the curriculum.

In order for formative assessment to be accessible to all students, Fountain emphasizes that teachers must employ a proactive curriculum design wherein they use pre-assessments as a baseline for creating art lessons. “Students’ interests, learning styles, background experiences, strengths and weaknesses, readiness for learning, disabilities, and even gender-based issues” must be taken into consideration at the onset of a lesson in order for art teachers to be able to understand the perspectives with which each student will be approaching the lesson (Dunn, 1995, p. 65). Dunn seconds this notion when he explains that teachers must individualize their assessment method choices to their unique class of students (1995, p. 65).

The pre-assessments that Fountain proposes are intended to glean information about three specific types of information about students: interests and background, prior knowledge and readiness, and learning style and multiple intelligence strengths (Fountain, 2014, 85-111). The more that teachers know about these three categories of student information, the more accessible the lesson will be to all students because it has taken every individual into account upon its creation. Fountain proposes the use of short artmaking activities, questionnaires, writing prompts, multiple-choice worksheets, graphic organizers, checklists, and rating scales to carry out these pre-assessments because they are brief and most can be primarily visual.

My own previous apprehension toward assessment was echoed by Fountain when she identified herself as one of the many art educators who previously associated assessment with the stressful nature of testing because she did not completely understand

it. She explains how her feelings toward assessment changed as she began implementing formative pre-assessment into her own classroom.

“As I began to increase my use of pre-assessment... I discovered that assessment had more to do with helping students grow than with cataloging their mistakes. The benefits gained by pre-assessment outweighed any initial time it took to achieve them. By the end of the first school year, I noticed that I had covered three more lessons than the year before and had far fewer issues of student discipline” (Fountain, 2014, p. 86)

This endorsement of formative art assessment due to its ability to create an engaging and thoughtfully designed curriculum is one of the many reasons I have applied Heather Fountain’s work to my research.

Malley’s support for formative assessment stems from a similar principle to Fountain’s. She advocates that formative assessment allows teachers the opportunity to “[target] instruction, [monitor] student progress... and [adjust] materials and procedures [to benefit] all students” (2014, p. 13). By using formative assessment along with the principles of UDL, Malley claims that students with special needs will obtain a particularly advantageous arts education (2014, p. 13). She also indicates that teachers should “pay [close] attention to how materials are presented and [how] students respond to them” (2014, p. 13). By doing so, art teachers can more easily pinpoint where accommodations and modifications can be implemented for individual students and therefore anticipate considerations to make in the design of future lessons. This concept connected directly with the way in which I designed my assessments and quickly became a natural way of thinking throughout my study when analyzing my students’ artmaking on a daily basis.

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As mentioned at the beginning of this chapter, UDL emphasizes clear goals, formative assessment, and flexible methods and materials as the four main instructional components within an effective art curriculum (Meyer, Rode, & Gordon, 2014, p. 68). Expanding upon Malley's views, *Universal Design for Learning: Theory and Practice* explains that "formative assessment gives teachers a concrete and visible means of getting the data they need to inform their instructional decision-making" (2014, p. 73). These assessments can be formal or informal and should ultimately be focused on inferring student understanding or engagement based on their written, spoken, drawn, or otherwise created response to a given assessment (2014, p. 73). Through this process, students of any ability can learn to become their own driving force through their art curriculum and become more independent as a result of the self-reflection in which they are regularly asked to partake (2014, p. 73).

UDL also supports the use of observation, discussion, formative portfolios, and journals to provide students with opportunities to self-assess their artmaking process (Meyer, Rode, & Gordon, 2014, p. 74). However, in order for these formative methods of self-assessment to be effective for all learners, they must be made flexible in order for teachers to be able to adjust curriculum material to account for student variability throughout the lesson (2014, p. 74). The formative nature of these assessments also allows for consistent student-teacher feedback, which is ultimately extremely beneficial for students (2014, p. 75). A study performed by CAST (the creators of UDL) found that "when students get timely feedback on how they are doing, they are more engaged with improving their learning and more motivated to take action to improve their learning"

(2014, p. 75). Suffice it to say, this is a major reason why I utilized formative assessment and aspects of UDL in the design of my study.

Summary of Literature

My research encompasses a wide range of literature from the fields of art education and inclusive education and looks specifically at how the individual components of formative process-oriented art assessment (i.e. general art assessment and authentic, process-oriented and formative assessment) relate to the inclusive classroom frameworks of UDL and differentiated instruction (see Figure 2). This research spans ten crucial sources that provide a myriad of perspectives on this research topic.

Donna Kay Beattie's work played a fundamental role in this research process by providing a plethora of assessment templates and examples of assessment implementation strategies for every component of my chosen assessment model (1997). Gruber and Hobbs' article provided a foundational context for the use of art assessment in schools (2002) and Dorn, Madeja, and Sabol build off of this with their massive action-research study on authentic assessment (2004). Enid Zimmerman (1994) and Sharon Malley's (2014) work exists in the middle ground between art and inclusive education because both touch on specific components of art assessment as well as diversity and inclusion within an art classroom, but both provide unique perspectives on the latter. Donald Gruber's article puts value on the interactions within the artmaking process and acts as one of the sole contributors to the topic of process-oriented assessment (2008). Andrade, Hefferen, and Palma's study on formative assessment speaks volumes to the necessity of using assessment to better understand students (2014), while Dunn's brief contribution emphasizes realistic non-labor-intensive assessment strategies for art teachers (1994).

Finally, Fountain offers an abundance of practical strategies and perspectives on how to approach inclusion in an art classroom through differentiated instruction (2014), while Meyer, Rose, and Gordon do the same for UDL (2014).

Though this research includes a variety of outlooks on art assessment and inclusion, they all share similar assessment criteria. There is an overwhelming agreement that teachers should use assessment to improve and adapt teaching methods based on students' responses, as well as consider students' individuality when creating and implementing assessments. Using explicit criteria, standards, and objectives as well as exemplifying objectivity while assessing are all elements discussed across both fields.

Student-oriented and teacher-directed assessment that blends into the curriculum is a major criterion throughout this research as well as the ability to provide students with the opportunities to become more independent artists through a variety of assessment methods. Some common assessment tools I found throughout my research included observation, discussion, peer and self-assessments, checklists, questionnaires, portfolios, and journals. Holding students to high standards and creating assessments for one's specific class of students is also a common similarity across this research. If teachers provide students with multiple access points to assessment, students will be able to develop the ability to know, explain, and apply what is going on around them to their artmaking process.

In a broader sense, Beattie delineated a poignant quality of my chosen assessment framework, which has greatly influenced the way I have chosen to approach my study and encompasses the ultimate intention of formative process-oriented art assessment. She says, "the stream of learning flows continuously and swiftly – sometimes turning,

sometimes transforming, sometimes reversing – ever changing. Formative assessment catches and analyzes a moment in the learning process, whereby a future course can be channeled” (Beattie, 1997, p. 101). The underlying principle I have found throughout my research is that it is ultimately more beneficial for *all* students to ask them how they are doing rather than how they did.

While most of the sources from the field of art education do not directly address inclusive classrooms or students with special needs, those from the field of inclusive education neglect to address a specific assessment framework from the field of art education. My study, which will be the sole focus of the proceeding chapters, will attempt to start to fill this gap by applying this research to a rarely studied art assessment model and an even lesser researched student population. My research, in the form of three case studies, will illustrate how formative process-oriented assessments positively impacted the learning and engagement of a student with special needs as well as two neurotypical students within an inclusive art classroom.

Chapter III: Methodology

Design of the Study

Setting

This study was conducted at the Portside Arts Center in the Port Richmond area of Philadelphia, Pennsylvania. Kim Creighton, a local resident who recognized that this neighborhood lacked extracurricular activities and creative outlets for youth in the area, started this non-profit community arts center in 2007, called Portside. Portside is funded through grants, foundation supporters, community partners, and individual donors and runs a daily after school arts program and weekend art camps for K-5th grade students who live in Port Richmond.

The ocean mural that wraps around the entire building stands in stark contrast to the brown brick that surrounds it. The ground floor contains the directors' offices while the second floor houses three large classrooms, one of which I use to teach my 2nd-5th grade students. Almost every wall and surface on the second floor is filled with cabinets and shelves overflowing with art supplies and yearly donations. Paper, wood, paint, books, and clay tools are a small portion of the art materials that are scattered throughout the building. My classroom contains a wall of floor-to-ceiling cabinets, a front counter that houses a television and additional storage, and one long table that sits 10 students on each long side. A wall of five windows sits opposite the wall of cabinets. There is space to move around all four sides of the long table, but students sit on the two long sides and the teacher's space is at the short end of the table facing the students.

Participants

This study was conducted with my after school art class, which consisted of 19 children (9 boys and 10 girls) from 2nd-5th grade who were aged 6-10 years. All of these children lived within one mile of the Portside Arts Center and most of them had been students in Portside's after school program for at least one year. Though I only collected data from three of these students for this study, it is important to identify the demographics of peers that accompanied them in their classroom, as that is a narrative component to understanding the environment in which my data was collected.

Within my study, only one of my 19 students had been identified as having special needs. Blue, a 3rd grade girl with a mild form of Autism Spectrum Disorder (ASD), was one of the three participants in this study. Two of her peers, a 3rd grade neurotypical girl who I will refer to as Silver and a 2nd grade neurotypical girl who will be called Purple, were also participants in this study.

I had been these children's after school art teacher for 6 months by the start of this study, and I had just taken over as the lead art teacher, teaching Monday through Thursday. I taught my students for two and a half hours; one hour of which was dedicated to artmaking.

Researcher Role

As the art teacher for this class of 19 children at the Portside Arts Center, I was both a participant teacher-researcher for this study. I actively introduced new assessment methods into the classroom environment, observed and recorded students' responses to these assessments, and conducted student interviews in order to collect my data. I

simultaneously filled the roles of researcher and art teacher because I conducted my study during my regularly scheduled classes.

Research Procedures

My study took the form of one unit that was broken into four art lessons. These four lessons took place over an eight-week period from March through April during my hour-long after school art class for four days each week. I created one type of special circumstance and one intervention within the context of this study so that the students' learning environment remained similar to the one they were used to working within in order to pull data in the most natural and typical learning environment possible. The special circumstance I created was that one of Portside's directors looked over my classroom while I interviewed students in another room outside of the designated hour of artmaking. The students knew and were comfortable with this staff member, so it was easy for her to briefly fulfill the role as classroom teacher when I needed to conduct interviews outside of the classroom.

The intervention I utilized within this study was the implementation of formative process-oriented assessments into my otherwise identical classroom setting. Since the goal of this study was to understand how formative process-oriented assessments were received by students within a classroom, it was essential to keep my classroom environment running as closely to the way it normally functioned as possible so that the assessments were the only variables that could authentically impact the setting.

Ethical Considerations

I began my study by sending all of my students' parents or guardians permission slips to get their consent to allow their child to participate in this study. Any student

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without a signed permission slip would still participate in my lessons, which included assessments, but he or she was not included in any forms of data collection. Once permission slips were collected and the participants of the study had been noted, I introduced my study to my class by explaining that I would be implementing activities into our classroom routine. Every form of assessment was explained to my students as they were implemented. It must be emphasized that none of my students were informed that a study was taking place; I called the assessments activities and did not inform any of the children (both participants and non-participants) that I was collecting data of any kind. This was done in order to ensure that none of the participants felt ostracized from their peers and that the regular classroom routine was not drastically altered in the students' eyes.

The only personal information I have provided about my students within this study is their grade, gender, and any form of special needs that they have been diagnosed with (or if they are neurotypical). I refer to each of my three participants with code names (i.e. Blue, Silver, and Purple) rather than their real names so that their identities remain protected and anonymity can be guaranteed. Their real names were retracted from all images of their artwork. All of the data and research I have collected pertaining to this study was stored in a set of file folders within a lock box and in digital files on my personal computer, to which only I have access.

In addition to these logistical ethical considerations, it is also essential to discuss any personal biases I may have brought to this study. I ran the risk of projecting my own experiences onto some of my students because of my personal connections to this topic. I initially worried that I would have been biased toward students who tended to struggle

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during my art lessons because I could empathize with the trouble they may have had with doing their work well and on time. In order to make sure that I did not act on this bias, I ensured that I clearly defined which assessment strategies I would use before each lesson began, but also remain aware of students' needs if accommodations or modifications needed to be made in order to make the material more accessible; my goal in this regard was to make my assessments flexible enough to alter if needed rather than carry students through the assessments.

I was extremely personally invested in this research study because I needed a curriculum like this when I was a student and have seen what my own past students have gone through as a result of my lack in knowledge in this area. Though, I do not believe that this level of personal investment acted as a disadvantage during my research. Rather, I am tempted to say that this acted as my motivation for continuing through this research process.

I felt an obligation to my past, present, and future students to learn how to understand them better, and as a result, I initially worried that I was approaching this research from the perspective of wanting to right the wrongs I felt I have made so far as a teacher. In order to ensure that this did not interfere with my research, I made sure to focus my efforts on the fact that this research is based specifically on providing evidence of the impact of a particular assessment on a specific group of students.

Overall, the strongest characteristic of my study was my ability to maintain my students' perspectives and narratives as the focal point of my research. The research I did on formative process-oriented assessment prepared me to consider dozens of possible data collection methods that illustrated students' responses to these assessments. Before

my study began, I already kept a constant dialogue with my students about their work, so maintaining an emerging design for this study fit in with my existing lesson structure.

Research Methods

Type of Study

The problem I researched encompasses the past, present, and future. The gap in research that links action-based assessment research with students with special needs is impacting our field's knowledge of how the two interact within an art classroom. If our field continues to ignore this gap, art teachers will implement or discontinue the use of art assessments in their inclusive classrooms without any regard for how students with special needs respond to them; these students will be irrelevant to the decision-making that could determine their art education experience. This ignorance is neither a healthy nor productive future in art education, so this study aimed to begin to address it directly with an action-research study.

This case study was a bounded system due to multiple features, including its setting, demographic, and time frame. It was a within-site study because it was carried out in one classroom with one class of students. This comparative case study looks at the individual experiences of each of the three participants throughout this study and also analyzes how these assessments impacted the cases collectively. Due to the fact that the process-oriented nature of my assessment model mirrors that of my data collection methods, which will be discussed later in this chapter, my research allowed me to observe and evaluate the use and structure of assessments within my classroom as my students worked throughout this two-month unit.

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My comparative case study utilized visual and verbal data to gather information on how a student with special needs and two of her neurotypical peers respond to the implemented assessments within an inclusive classroom. I utilized formative process-oriented art assessments to ask them verbal and written questions about how they felt about the artwork they were making, what questions they had, and what they thought about their artwork throughout their artmaking process. Their responses consistently informed me as to how these assessments were affecting their learning and engagement in the art room as well as any responses that indicated the need for accommodations or modifications to be applied within the lesson.

I utilized purposeful sampling through a variety of qualitative methods to show how each participant responded to formative process-oriented pre-assessments, continuous assessments, and post-assessments. This study was driven almost entirely driven by student narrative and their artmaking, so any observed changes in student behavior or feelings toward the artmaking process were recorded with interviews, observation, and written, visual, and verbal responses by students. Due to the level of interaction required between the art teacher and students within this study, action research was the paramount framework within which to collect and analyze this qualitative data. My research methods included artifacts, observation, and interviews.

Artifacts

Artifacts were the most prominent research method throughout this study. Pre-assessments took the form of Do Now activities, which acted as visual data in the first two lessons and verbal in the last two. Continuous peer and self-assessments in the form of checklists, questionnaires, question-and-answer worksheets, feedback forms, and small

group discussion acted as verbal data. Finally, post-assessments also came in the form of verbal data, where students were presented with artist statement worksheets, which utilized scales, multiple choice answers, and short written responses.

These visual and verbal forms of data were implemented throughout the artmaking process in order to give me, the researcher, proof of how students felt and thought about their artwork during multiple points in each lesson. Do Now activities at the beginning of a lesson and subsequent classes indicated students' prior knowledge while the variety of continuous assessments illustrated the progression of how students thought and felt about their artwork as the lessons progressed. The artist statements at the end of each lesson will provided a direct narrative from each student about how they felt they did during their artmaking process. All of these artifacts gave me regular insight into how individuals were working through the material that was presented during each class. In an ideal setting, I would be able to include dozens of forms of process-oriented assessments, but I will limit my study to the artifacts discussed above due to my limitations on time and resources.

Observation

Participant observation played a large role in collecting data on student engagement because it acted as an evidence-based assessment. Throughout every class during the study, I observed my three participants using an anecdotal seating chart (see protocol in Appendix B) in order to track their material usage, time management, innovation, collaboration, general behavior, and any outlier behavior they exhibited during the artmaking process and completion of assessments. This research method acted as a chronicle of each student's observed engagement and behavior was compared to the

collected artifacts and interviews in order to gain a fuller understanding of how engaged these students were during each lesson.

Interviews

Finally, the use of interviews allowed for an even further understanding of how students were thinking, feeling, and responding to their projects within this study. These interviews occurred after the first lesson concluded and again upon the conclusion of the final lesson. The semi-structured interviews conducted with my participants generated verbal data, which drew from student narrative to glean more information on how these individuals were responding to specific aspects of the assessments, artmaking process, and lesson in general at that point in the unit. This particular style of interview was ideal for this study because it provided a structure within which my young participants could share their personal narratives to their fullest extent without the limits of classroom time constraints or writing and drawing skills. The open yet hypothesis-directed nature of the questions within semi-structured interviews allowed for me to ask my students specific questions that pertained to my research and they could then answer with as much breadth as they saw fit; unstructured or informal interviews would have been far too open for my participants due to their age and would most likely yield meandering narratives that did not address the roots of my research. Transcripts of all of these audio-recorded semi-structured interviews were then further analyzed and coded later in the research process.

Student narrative played a key role in this study's data collection process. These data collection methods relied solely on students' responses to how they thought and felt about their artwork, and they provided visual proof of understanding to the art teacher.

Artifacts, observation, and interviews allowed me to gain fairly direct insight into students' responses to their artmaking process, which was the ultimate goal of my study.

Data Collection

Context

This action research study took place in my classroom in the Portside Arts Center's After School Arts Program (ASAP). I fulfilled the role of the teacher-researcher within this context. I had taught my class for six months prior to the start of this study and my 19 students were accustomed to me in the role of their art teacher. Though I did not inform my students that a research study was occurring, my class of 2nd-5th grade students were made aware of how the art assessments were going to function in the classroom for a two-month period and that the entire class was responsible for completing them.

Though the entire class participated in the completion of formative process-oriented assessments, I only collected and analyzed data from my three participants for this study. These selected students were told that I would be talking to them individually about their artmaking process throughout this study (i.e. interviews), but they were not told that it was because they were a part of a research study because I feared that it would make them uncomfortable and potentially ostracize them from their classmates.

Literature Sources

My chosen data collection methods for this study correlated with my chosen formative process-oriented assessment framework. My choices in methods and assessments have come from ten major texts in my literature review, which I will outline in relation to my study below.

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While Gruber and Hobbs' article summarizes the history of art assessment (2002), Donna Kay Beattie's *Assessment in Art Education* (1997) provided a comprehensive overview of authentic, process-oriented, and formative art assessment. The designs of my study and assessment methods were most heavily influenced by the templates and approaches outlined in this book. My Do Now activities, peer and self-assessments, and artist statements all emulate the examples that Beattie provides, but were slightly reformatted to better meet the needs of my particular class of students at Portside. Beattie's belief that using assessment to facilitate student self-reflection and provide teachers with insight into student understanding is also a foundational concept I utilized while designing this research study.

Assessing Expressive Learning (2004), written by Charles M. Dorn, Stanley S. Madeja, and F. Robert Sabol, had an immense influence on the way I created my assessments and considered my data collection methods. Their study was heavily influenced by student and teacher opinion through surveys and workshops, which is something I've emulated within the context of my study through pre-assessments, continuous assessments, and post-assessments. The material that was emphasized within these methods of data collection gave me a clear understanding of what to emphasize within each step of my study and each type of data collection method. The narratives described that came out of the teacher workshops within this study were as equally influential in the design of my study as their appendix of assessment examples because they helped me understand how to actually talk about these assessments with my students.

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Donald D. Gruber's article, *Measuring Student Learning in Art Education* (2008), proposes a set of process-oriented assessments, including written tests, observation, and portfolios. Though I do not share his goal to use these tools to measure student growth, I incorporated the use of observation into my study directly and interpreted his uses of tests and portfolios into the variety of Do Now activities, peer and self-assessments, and artist statements into my study's design in order to gather information about my students. Andrade, Hefferen, and Palma's study in *Formative Assessment in the Visual Arts* (2014) acted similarly to Gruber's work in that they provided examples of how art educators utilized pre-assessments, continuous assessments, and post-assessments to better understand their students. Dunn's *Student Evaluation and Program Assessment* (1994) emphasized realistic non-labor-intensive assessment strategies for art teachers that I directly applied to my assessment tools.

Enid Zimmerman (1994) and Sharon Malley's (2014) work both touch on how to consider students' unique qualities within an inclusive classroom in the design of art assessment, which helped me translate a lot of the assessment information from the field of art education into the creation of my assessments for my inclusive setting.

Lastly, *Universal Design For Learning: Theory and Practice* (2014), written by Anne Meyer, David H. Rose, and David Gordon, and Heather L. R. Fountain's *Differentiated Instruction in Art* (2014) had the greatest influence on how I translated the aforementioned assessment strategies and data collection methods into an inclusive classroom's curriculum. Fountain's explanation of the framework of differentiated instruction in art provided a lot of examples of how to use pre-assessments to establish a base of understanding of students' interests, knowledge, and learning styles, while

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Meyer, Rose, and Gordon's background on the framework of UDL influenced the way I considered which assessments to use and how to ensure they were accessible to all students. These texts' explanations of what different learners may need throughout the artmaking process made my assessment designs far more accessible to my special needs students; they provided a level of understanding of more unique students than the other sources in my literature review manage to do.

Methods of Data Collection

Artifacts

I collected a wide variety of artifacts throughout the process of this study in the forms of Do Now activities, peer and self-assessments, and artist statements. When used in combination with my other data collection methods, these artifacts provided an extensive collection of proof of student learning and engagement throughout the study. All assessments were designed to prompt students to show or explain what they knew and felt about what they were doing throughout their artmaking process. They were also designed to be brief based on the time-sensitive nature of my study setting.

The Do Now activities acted as pre-assessments and came in the form of drawing and visual activities as well as brief written exercises. The peer and self-assessments, which acted as continuous assessments, took the form of verbal and written art goals, drawing activities, checklists, questionnaires, exit tickets, Post-Its from the teacher, small group and teacher-student conversations, and student gallery walks. Artist statements acted as post-assessments and consisted of multiple choice and short answer questions about students' material usage, interest, creativity, time management, collaboration, and

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overall attitude toward the project (i.e. similar criteria to that of the anecdotal seating charts filled out by the teacher-researcher).

The implementation of formative process-oriented assessments warrants the use of pre-assessments, continuous assessments, and post-assessments because they each contribute to distinct steps within the artmaking process. Therefore, all of these artifacts offer unique sets of data that give insight into student learning and engagement throughout the course of this study. Photocopies of all written and drawn assessments as well as images of each participant's in-progress artwork were collected at the end of each day of the study.

Observation

I observed my students with special needs as their teacher and as a researcher in my classroom as a form of informal continuous assessment in order to see how they behaved during their artmaking process. This observation allowed me to get a clearer understanding of the levels of engagement of these students are at multiple points throughout the artmaking process within their natural classroom environment. Students are already familiar with seeing me walk around the classroom and observe their behavior during the creation of an art project, so this observation process will appear far more natural to them than the artifact or interview data collection methods within this study. In order to maintain the most natural learning environment for my students, they will be able to see me observing them but will not be made aware of the specific behavior I am searching for in the study.

I will be a participant observer throughout the entirety of this data collection process. I will introduce lessons, lead class discussions, and watch students work within

their environment while answering questions brought to me by students, parents, and administration whenever necessary. My observations will take place throughout the entire hour-long art class twice a week for eight weeks. All observation will be video recorded and I will be actively taking notes when I am not directly instructing the class.

Interviews

Individual semi-standardized interviews took place with each participant after the end of the first and final lessons of the unit. The interview protocol consisted of a preselected set of questions that directly related to this study's central research question. Each interview was audio-recorded and I, as the researcher, also took handwritten notes. The duration of the first round of interviews lasted between 5-10 minutes while the second lasted between 10 and 20, each depending on the amount of time each student devoted to answering and elaborating on each question (see Appendix B for complete protocols).

These interviews allowed me the opportunity to gather in-depth knowledge about students' feelings about their artmaking process as well as a personal verbal narrative about their projects. These one-on-one interactions between the students and myself also allowed us to develop a stronger rapport and gave students an additional opportunity to reflect on the artwork they are making.

Semi-standardized interviews were ideal for this study because they permitted me, as the researcher, to create a collection of open-ended and more structured questions that give the interviewees a framework in which to reflect on personal experiences and feelings as well as provide their own narrative about their artmaking process. A purely narrative interview would have been far too open and unstructured for my young

participants, and, conversely, a focused or expert interview would have required far more understanding of this field than they were capable of having at their age.

Limitations

I limited the number of Do Now activities within the study to one at the beginning of each lesson in order to use them exclusively as a baseline to help gauge student learning throughout the rest of the lesson and unit. This pre-assessment was the jumping off point of each lesson where students were asked to reflect on prior knowledge in order to respond to a given prompt.

Individual interviews were only held twice throughout the study for 5-20 minutes with each participant. These limitations existed in order to allow the researcher the opportunity to garner more insight and narrative from participants about the artmaking they had done thus far, but did not demand too much time from the participants or researcher outside of the class' designated art time. Audio was recorded instead of video in order to create a less stressful environment for participants and allow for a more casual and comfortable exchange of ideas.

Though the entire class participated in the completion of the aforementioned assessments, I only collected data from three designated participants. This limitation existed in order to focus on specific student narratives, but was only possible to study if the entire classroom environment participated in this curriculum structure.

Data Analysis

I utilized holistic cross-case analysis and the inductive process of constant comparison while coding in order to examine my collected data. This allowed me to look

at students' individual responses within my study as well as the more broad effect of formative process-oriented assessments on individuals within an inclusive classroom.

Organization of Data

I began my data analysis process by organizing all of my collected data into chronological analog and digital folders for each student participant. Each case file was named for the participant it belonged to (i.e. "Blue," "Silver," and "Purple"). These files were then broken into three major folders: "Lesson 1," "Lesson 2," and "Lesson 3/4" (the reasoning behind combining Lessons 3 and 4 into one folder will be explained in the next chapter). Each of these folders contained all of the data collected during that given lesson in chronological order (dates of data recording were included). This data included photocopies of each participant's assessments and in-progress artwork, observation logs in the form of daily anecdotal seating charts, and interview transcripts. All of this was stored identically between analog and digital files, but the digital files also contained the audio recordings of all student interviews. The chronological archive of this data assisted in analyzing the chronological affect of the formative process-oriented assessments on students' artmaking processes.

Coding of Data

After this data was collected and organized in digital and analog formats, I reviewed each case study chronologically, using learning engagement as my initial main themes (or items) in the data analysis process. When utilizing constant comparison, I paid close attention to how and when each participant reacted to the different forms of assessments and how it may have impacted their artmaking. In order to make this a seamless process, I designed artifact, observation, and interview protocols that focused on

learning and engagement and resulted in data that directly related to my research question. I was careful to comb through each case's data completely before moving onto the next so as to avoid tangling students' narratives together. After reviewing each case once, I created data matrices to illustrate my artifact, observational, and interview data wherein learning, engagement, and the timeline of each lesson became taxonomies within each case's matrices (all of which can be found throughout Chapter IV and in Appendices C-E).

Upon completing my first round of data coding, I began to notice recurring items and themes revolving around students' responses to each form of data collection, so I moved beyond my two pre-set codes and further coded my data with the following emergent codes: writing, drawing, and verbal/discussion. This process ultimately revealed patterns in each participant's narrative as well as overall structures, or cycles, revolving around cyclical feedback and revision that emerged across multiple cases throughout the study, which will be discussed in great detail in Chapters 4 and 5.

Methods of Analysis

My holistic cross-case analysis will began by examining each participant's individual experiences and narratives within the study. When analyzing artifacts for indications of student engagement and learning, I noted if students completed the assessment and answered the prompt correctly as well as if they were meeting the lesson's objectives. As more codes emerged, I began to note if these artifacts were impacting my understanding of my students as well. Student engagement was analyzed through observational data by noting students' apparent degree of focus while working, active artmaking, interactions to peers, and their willingness to explain their process and

ideas to the researcher. Interviews were analyzed for signs of engagement by noting positive or excited tone of voice when students talked about their project, how much students wanted to discuss about their artwork and artmaking process, as well as which assessments they focused on during our conversation.

After reviewing each case once, I then looked at all three participants' data together and found commonalities and differences amongst student responses across all collected data. Through this process, I identified key signs of impact on students' learning and engagement and was able to draw conclusions about individual narratives as well as the overall impact of formative process-oriented art assessments on all of my participants within an inclusive classroom. I ensured reliability within this data analysis process by reviewing the data multiple times over and revising as I saw fit.

Timeline of Study

Though my study underwent a great deal of change between January and March, which will be explained fully in Chapter IV, the timeline for my study illustrated in Figure 3 outlines all of the steps that were taken between the initial formation of my literature review in August 2017 and my final thesis presentation in August 2018.

I dedicated the first four months of this study to building my literature review and drafting Chapters 1-3 of this written thesis. December was dedicated to finalizing these chapters, preparing for my proposal hearing, and gaining IRB approval. Allowing myself the following two months to ensure that all permissions could be approved, distributed, and collected along with this other preparation ensured that I, the researcher, had ample time to prepare my classroom, students, and research material for the onset of my study. January was spent refining my literature review, gaining approval from Portside, and

beginning to prepare and organize my research materials. I spent February and the beginning of March seeking participant permissions and finalizing my research methods and tools so that I could begin my study in mid-March.

This study ran for eight weeks (Monday-Thursday) from mid-March through the beginning of May; all artifact, observational, and interview data was collected at this time. The months of May through July were spent coding and analyzing all collected data and creating data matrices, which were then used to write the final two chapters of this thesis. This research study process concluded with a final presentation of my findings on August 4th (see Figure 3 for more details).

An outline of this timeline was given to my fellow staff members at Portside before the beginning of the study so that everyone within the study setting was aware of the steps to come and the timetable that my data collection required. All participants' parents were also given a version of this timeline with information specific to pickup and drop-off times and the days that the study would be taking place.

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MONTH	PROCESS	STEPS ACCOMPLISHED
August-November 2017	Begin writing thesis	-Build literature review -Write Chapters 1-3 of thesis
December 2017	Proposal Hearing (Dec 9 th)	Complete course requirements and participate in proposal hearing
	Gain IRB Approval (Dec14 th)	Submit full proposal for review
January 2018	Seek site approval	When IRB approves proposal, present Portside director with initial letter
	Begin preparing materials for research	Develop/organize unit plan, data storage, and tools (i.e. research journal, assessments, interview and observational protocols)
	Ongoing literature review	Continue to build and refine literature review
February 2018	Seek participant permissions	Distribute and collect IRB-approved participant permissions
	Finish preparation to launch field study	-Finish developing/organizing unit plan, data storage, and tools -Review field study schedule and logistics with Portside directors, staff, and parents
	Ongoing literature review	Continue to build and refine literature review
March 2018	Seek additional participant permissions	Redistribute and collect IRB-approved participant permissions
	Begin Field Study and Data Collection (March 12 th)	-Begin unit (Lesson 1-2) -Keep up-to-date with daily research journal -Begin collecting and filing artifact and observational data
	Begin Planning Chapter 4	Begin outlining Chapter 4 of thesis
April 2018	Continue Field Study (Final Day of Unit on April 26 th)	-Finish unit (Lessons 2-4) -Complete Interview #1 with each participant -Keep up-to-date with daily research journal -Finish collecting and filing artifact, observational, and interview data
	Begin Data Analysis	-Create initial data matrices -Begin coding data
	Began Writing Chapter 4	Continue writing Chapter 4 of thesis
May-June 2018	Complete Field Study (Final Interview on May 14 th)	-Complete Interview #2 with last participant -File final interview data
	Continue Data Analysis	Continue analyzing and coding data
	Continue Writing Thesis	-Complete writing and editing Chapters 1-4 of thesis -Begin writing Chapter 5 of thesis
July 2018	Complete Data Analysis	-Finish analyzing and coding data -Revise and finalize all data matrices and figures
	Finish Writing Chapters 1-5	Complete writing and editing Chapters 1-5 of thesis
August 2018	Present Thesis (Aug 4 th)	Present findings in final presentation

Figure 3. Timeline of Study. This Table delineates the preparation and procedures that were involved in the data collection and analysis of my study as well as the writing of my thesis.

Chapter IV: Results of the Study

Introduction to Data Collection Process

Data Collection Based on Research Question

The comparative case studies that will be discussed in this chapter have been researched in accordance with the following question: due to the diverse learning needs of students found in an inclusive art classroom setting and the insight that formative assessment provides teachers about their own teaching and students, in what ways might formative process-oriented art assessment impact the learning and engagement of students with special needs in an inclusive classroom? Artifacts, participant observation and semi-structured student interviews were the three data collection methods used to answer this research question.

These three data collection methods were chosen because they offer an extensive and balanced collection of visual and verbal data, which is necessary when executing a comparative case study. Artifacts in the form of images of pre-assessments, continuous assessments, post-assessments, and in-progress student artwork were collected in order to capture a visual daily record of the assessments and what students made in response to those assessments. These collected images, which utilized both visual and verbal data, will be referenced at length later in this chapter when participants' individual case studies are presented. Participant observation was utilized because seeing students in the process of artmaking and completing assessments was essential to understanding how the implementation of these assessments impacted each participant's learning and engagement. Finally, interviews lent themselves to this study because they allowed me to get a richer understanding of the information I gathered from the aforementioned data

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collection methods as well as providing an opportunity to ask participants further questions that connect more directly to my research question.

Data Collection and Organization Processes

Photographs or scans were taken of all participants' artifacts (i.e. assessments and in-progress artwork) after every day that data collection for the study took place. I also recorded observational notes about my participants' learning, engagement, and behavior exhibited in class on a daily anecdotal seating chart, a template of which is listed in Appendix B. Digital audio recordings and typed transcripts of student interviews were also recorded after Lesson 1 and after the unit was complete. I also recorded daily researcher reflective journal entries at the end of each day of the study after all data had been collected and filed in order to keep an ongoing record of reflection about how students interacted with the assessments and artmaking that day.

Digital and analog copies of all artifacts were kept throughout this study. Digital files were stored on my computer and saved with the date in each file's name. Analog files were stamped with the date and stored as photocopies in a physical file box. All data was organized in the same way in both formats. Files were broken up into "Participant Permissions" and "Lesson 1," "Lesson 2," and "Lesson 3/4." Each lesson file was broken into "Interviews" (only found in Lessons 1 and 3/4), "Observation Logs," "Lesson Plan," "Blue," "Silver," and "Purple." I stored observation logs, transcripts of my interviews, and lesson plans in their respective folders, and I stored images of all of their artifacts within each participant's file (i.e. assessments and in-progress artwork) chronologically. Audio recordings of all student interviews were also stored digitally in their respective files. After coding all collected artifacts, observation logs, and interviews, the process of

which I will discuss later in this chapter, I filed digital and analog copies of all resulting data matrices in a separate file called “Participant Data Matrices.” Within this file, each participant’s coded data was stored chronologically in files labeled “Blue,” “Silver,” and “Purple.”

Changes in Methodology

This study’s methodology underwent a great deal of changes before field research commenced due primarily to complications with my original participants. After the process of receiving site approval, distributing permissions, receiving signed permissions, and setting up participants’ files for the study, both original participants left Portside’s after-school program. After the first participant dropped out, I postponed the study for a week and replaced them with another student. Just before the study began, the second original participant dropped out and needed to be replaced. At the same time, I had just taken over as lead art teacher in my classroom, so I began teaching four days per week instead of two. I had also begun improving my classroom’s behavior management systems as well as spearheading an entrepreneur program, wherein my students met with local artists and businesses and I designed lessons around their experiences. All of these changes occurring within my classroom over the course of February and the beginning of March drastically delayed the study’s start date.

I had also designed the unit for my study around a business that we planned to visit, but due to these continuous delays, I had to redesign a new unit around a different business because we missed our window to visit the first business. Almost two months passed between the day I had intended to begin the study and the start date. These delays

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in addition to two snow days and occasional participant absences extended this research study into a 7-week research study from mid-March through the end of April.

This study was initially intended to be a descriptive case study in which I analyzed how students with special needs were impacted by the assessments I implemented, but due to the changes in participants and the fact that only one willing participant with special needs remained in my classroom, I changed this into a comparative case study in which I looked at this study's impact on a student with special needs and two neurotypical students of the same age. My participants for this study were a 3rd grade girl with special needs (who I will refer to as Blue for the duration of this thesis), a 3rd grade neurotypical girl (who I will refer to as Silver), and a 2nd grade neurotypical girl (who I will refer to as Purple). I will first present each case study independently and then compare Blue to Silver and to Purple and discuss how the accommodations and modifications I implemented to benefit Blue's experience with these assessments impacted Silver and Purple's experiences as well.

Due to the formative nature of the assessments I presented, the feedback I received in Lesson 3, which will be discussed at length in the Presentation of Data section of this chapter, prompted me to scaffold Lessons 3 and 4 as opposed to teaching 3 and then 4. The sheer volume of data that I collected and coded throughout this study also drove me to eliminate my original plan to interview teachers upon the culmination of my student data collection. Teacher feedback is important when considering the validity of art assessment, but the size and timeline of this study did not allow for it to occur. My desire to discuss my findings with other art educators at the end of this study sprung directly from Dorn, Madeja, and Sabol's research on teacher training and art assessment

(2004), which I will touch on in Chapter V when I discuss suggestions for further research.

Entering the Field

I entered this study in the role of participant researcher as the regular art teacher for my after school class of 2nd-5th graders Monday through Thursday. I collected all of my data while still functioning as my students' art teacher, so I conducted my classroom as I normally would and collected data in addition to carrying out my regular teaching duties. A major goal of my study was to make sure that the only change my students saw and could react to in my classroom was the introduction of art assessments, so I did not inform them that a research study was taking place nor from whom I would be collecting data. I told students that they would be participating in additional activities as a part of their art projects over the next two months, but did not refer to them as assessments for the duration of the study. Student participants were also not aware that they were participants because I did not want to risk ostracizing any members of my classroom.

Data Presentation Outline

Throughout the rest of this chapter, I will be describing a comparative case study. In order to give readers the fullest and most comprehensive recounting of my findings, I will begin with a brief overview of who my participants are as well as in what forms my data will be presented throughout the rest of this chapter. I will then walk readers through each participant's full narrative within the study, supported by the collection of their artifacts, participant observation, and semi-structured interviews. I will analyze each of my participant's entire catalogue of data chronologically, starting with Blue, then moving on to Silver, and then to Purple. Finally, I will compare these three cases at the end of the

chapter. This structure will allow for each participant's narrative to be told in detail, but not be muddled with others' data, and will ultimately outline the implications of these formative process-oriented art assessments on these three individuals within my inclusive classroom.

Presentation of Data

The data in this section will be presented by case study. To review, my three participants will be referred to as Blue, Silver, and Purple, and their cases will be reviewed in this order in the following three subsections. Blue is a 3rd grade girl who has ASD, Silver is a neurotypical 3rd grade girl, and Purple is a neurotypical 2nd grade girl. In order to provide a clear sense of the chronological progress of each case study, I have broken each participant's narrative into subsections: "Lesson 1," "Lesson 2," and "Lesson 3/4." The data presented in each case has been designed so that readers may see the chronological progression of their artmaking process throughout each lesson and the unit overall.

Each participant's data is conveyed through three artifact matrices (one for Lesson 1, one for Lesson 2, and one for Lesson 3/4), three observational data matrices (one for Lesson 1, one for Lesson 2, and one for Lesson 3/4), and three interview matrices (one for the first interview and two for the second). All artifact matrices are identically designed, as are all observational data matrices and all interview matrices, but each matrix displays a unique set of data depending on the participant and lesson being analyzed. Each artifact and observational matrix is broken up by data collection criteria on one axis and reads chronologically along the other axis. The left column of the

interview data matrices lists the interview questions presented and the right lists the participant's paraphrased responses.

The most in-depth explanation of this unit's lessons and data presentation will exist within Blue's section, as hers is the first section in which readers will be presented with a student's narrative and each type of data. Each participant's artmaking process and many of their artifacts will be described throughout their case study and be accompanied by data matrices that help to further explain their narratives, but images of student artwork and assessments will not be included in this chapter because the sheer volume of relevant images that accompany each narrative is too much for this chapter to contain. A complete chronological catalogue of images of each participant's artifacts along with all data matrices can be found in Appendices C-E. This chapter has been designed so that readers may follow each participant's written narrative carefully and have the option to refer to the accompanying images in the appendices as they see fit. All lesson plans and protocols for all data collection methods can also be found in Appendix B.

My responses to each participant's narrative will be threaded throughout each case study, as my interactions with their assessments and artmaking was an essential component in the creation and evolution of these formative process-oriented art assessments every day of this study. Narrative context has been provided only so that readers may understand the classroom environment in which the data presented occurred throughout this study. Within this section, I will solely provide my thoughts on this data as they occurred in real time during my study and will not offer any analysis of this data nor the study as a whole until the next chapter. Analysis of each case study, both individually and comparatively, will be presented in Chapter V.

Blue

All data presented in this section is in accordance with the data collected for Blue, a 3rd grade girl who has ASD. Her data has been presented chronologically under the subheadings, “Lesson 1,” “Lesson 2,” and “Lesson 3/4.” Throughout each lesson’s narrative, I will discuss Blue’s behavior in the classroom, how she reacted to the presented assessments, and how her actions impacted my teaching and the trajectory of the lesson and unit. Throughout her narrative, I will present explanations of artifacts (images of which can be found in Appendix C), quotes from her interviews, and matrices that delineate all coded data collected from artifacts, observation, and interviews. Each matrix is labeled with an outline of its data collection method. All data presented for Blue will be briefly analyzed later in this chapter and more completely in Chapter V. All data presented can also be found in Appendix C.

I began this unit knowing that Blue was extremely introverted, loved unicorns, her pet fish, and drawing fantastical creatures in art class, and that she had ASD, but not much beyond that. Due to the fact that Portside is a non-profit and families are not required to release IEPs or details about their child’s form of special needs, I did not have any information about Blue’s learning needs at the start of this unit, so I did not know anything about her form of special needs beyond her diagnosis. As this narrative unfolded, my understanding of Blue broadened tremendously as a result of introducing assessments into my curriculum and our rapport and her artmaking experience improved as a result.

Lesson 1

I began each lesson in this unit by presenting students with a large checklist of the steps within the lesson as well as the lesson's goals on a large chalkboard, images of which can be found in Appendix B. Each lesson also began with a Do Now activity, or pre-assessment in the form of an activity, to be completed at the start of class to give me a sense of students' prior knowledge, technical skills, and interests. I also began most classes within this study by asking students to write or say art goals, which prompted students to finish the sentence, "Today, my art goal is..." in order to get them thinking about their artmaking process at the beginning of each class. Every lesson also concluded with the completion of an artist statement worksheet in which students reflected on their artmaking during that lesson.

I have also created shorthand for the timeline of this study that correlates with the lesson number and day of the lesson. For example, the first day of Lesson 1 will be referred to as "L1D1," or "Lesson 1 Day 1"; the second day of the first lesson will be "L1D2," or "Lesson 1 Day 2"; and so on. The first lesson of this unit was based around posters of original comic book characters, and will be referred to as "Lesson 1" and the "Comic Poster" project throughout the remainder of this thesis. In this first lesson, students practiced technical skills and began designing their own comic book worlds by creating a poster of their comic's main character or characters. The two learning goals for this lesson were that students would be able to demonstrate an understanding of either accurate human proportions or posing and gesture, depending on their aesthetic goals for their comics, and to demonstrate an understanding of foreground and background in their drawings of the main character from their original comic world/series. All of this

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information was displayed on our class chalkboard throughout the entire lesson in an effort to aid Blue's ability to keep track of the lesson each day (see Figure 4). The assessments presented throughout this lesson focused on these two goals as they related to students' artmaking processes.

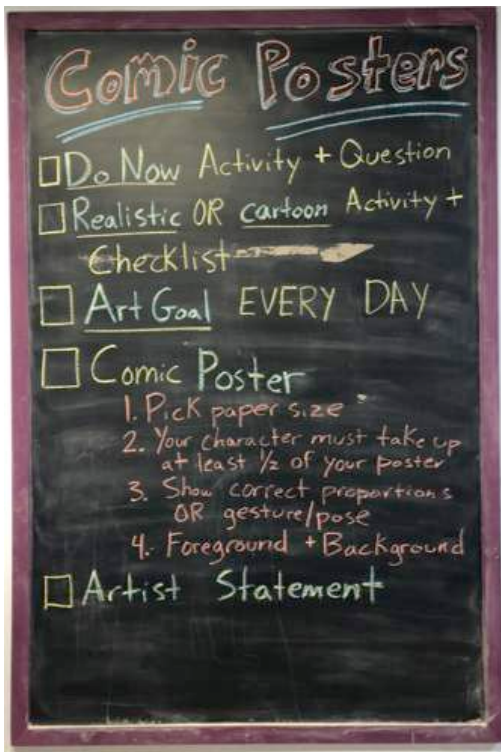


Figure 4. Chalkboard Checklist: Lesson 1. This checklist of lesson steps and project goals was displayed in the classroom for the entire duration of Lesson 1.

I presented a wide variety of assessments in Lesson 1 (see Figure 5 for details), ranging from writing to drawing to speaking, in order to test out a range of assessment formats. I used Lesson 1's assessments as a way to figure out how my participants responded to each type in order to gear future assessments to their individual strengths and needs. I began the Comic Poster project with a Do Now activity in which students were prompted to write an art goal and "draw a person." Blue's art goal was, surprisingly, process-oriented, saying that she wanted to "think before she drew," and her drawing contained multiple figures in a variety of poses. While these first two assessments

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showed me that she had prior knowledge of the posing and gesture, my observation of Blue while she worked showed me that she also did not interact with any other students in the class while she worked.

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L1D1 12-Mar	Art Goal: + Do Now: + Exit Ticket: +	Posing/Gesture: + F vs. B: N/A	+
L1D2 13-Mar	Pair Drawing Activity: +/- Activity Checklist: -	Posing/Gesture: + F vs. B: N/A	+
L1D3 14-Mar	(ABSENT)	(ABSENT)	(ABSENT)
L1D4 19-Mar	(ABSENT)	(ABSENT)	(ABSENT)
L1D5 20-Mar	(ABSENT)	(ABSENT)	(ABSENT)
L1D6 26-Mar	Art Goal: + Verbal Q+A: +	Posing/Gesture: + F vs. B: +	+
L1 Extra Day 28-Mar	Art Goal: + Artist Statement: +	Posing/Gesture: + F vs. B: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 5. Blue’s Artifact Data Matrix: Lesson 1. This matrix illustrates all coded data collected from Blue’s assessments during Lesson 1. All related in-progress artwork photos and assessments that correspond with each day of the lesson can be found in Appendix C.

Throughout Lesson 1, I began to see that Blue’s ability to complete the assessments I presented depended on the amount of work that needed to be completed that day. For example, though L1D1 went very smoothly, Blue did not fill out the Introductory Activity Checklist the following day while she worked on the Pair Drawing activity (see Figure 6 for details). Though the activity, which acted as an assessment of her ability to draw posed figures from life, prompted her to interact with a peer, which she seemed to enjoy, doing the drawing activity and filling out a checklist containing the steps to be completed during the activity proved to be too much for her to manage, so she did not complete it. She also had trouble explaining her art goal on L1D6 when she started making her comic poster, after missing three consecutive days of the lesson. On the final day of Lesson 1, Blue excitedly talked to me about her project and what she wrote in her artist statement, so it was clear at that point that she understood the

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worksheet format and had reflected on her artmaking, but something was not clicking for her with the other written assessments. Her three absences may have also accounted for any difficulties she encountered on her first day back.

Lesson # Day #		L1D1	L1D2	L1D3	L1D4	L1D5	L1D6	Extra Day	
Date		12-Mar	13-Mar	14-Mar	19-Mar	20-Mar	26-Mar	28-Mar	
Class Duration		45 Minutes	45 Minutes				45 Minutes	60 Minutes	
# of Students in Art Class		13 Students	11 Students				9 Students	14 Students	
Assessment/Project Student Engaged With		Art Goal, Do Now, Exit Ticket	Pair Drawing Activity, Introductory Activity Checklist	ABSENT	ABSENT	ABSENT	Art Goal, Verbal Q+A, Poster Project	Art Goal, Poster Project, Artist Statement	
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	Yes - met art goal	No - did not fill out checklist	-	-	-	Yes - drew characters according to art goal	Yes - met art goal and reflected on process in artist statement
		Using Materials To Reach Art Goal	Yes - dry erase marker and pencil	Yes - pencil	-	-	-	Yes - pencil, Sharpies, and larger paper even though she was behind	Yes - Sharpies
		Progress Being Made On Artmaking	Yes - completed Do Now	Yes - minimal	-	-	-	Yes	Yes - completed project
	Time Management	Focused On Assessment/Artmaking	Yes	Yes - drawing activity No - assessment	-	-	-	Yes - noise-cancelling headphones, didn't look up from her paper	Yes - noise-cancelling headphones
		Took Necessary Time To Complete Assessment/Artmaking	Yes - went beyond requirement	No - did not fill out checklist and only drew 1 pose	-	-	-	Yes - I went over chalkboard and poster goals with her	Yes - finished project and artist statement
		Worked On Assessment/Artmaking Through All Allotted Time	Yes - drew for entire activity, needed to be reminded to write art goal and exit ticket	Yes - drew until mom picked her up 10 minutes early	-	-	-	Yes - drew until end of art	Yes - colored poster for 40 minutes and filled out artist statement for 5
	Creativity/Innovation	Original Ideas	Yes	Yes	-	-	-	Yes	Yes
		Evidence Of Ambition/Risk-Taking	Yes - multiple characters and poses	Yes - drew peer posed as a cat	-	-	-	Yes - multiple characters, foreground and background, dialogue	No
		Artmaking/Assessment On Par With Student's Level	Yes	No	-	-	-	Yes	Yes
	Collaboration	Civility With Other Students in Group/Conversation	N/A	Yes - worked well with partner	-	-	-	N/A	N/A
		Contributed To Group/Class Outcome	N/A	Yes - she drew and posed	-	-	-	N/A	N/A
		Talked To Teacher About Assessment/Artmaking	Yes - excited to draw multiple characters	No	-	-	-	No - shrugged shoulders when asked what art goal meant	Yes - discussed artist statement and I took notes on her explanation of her poster
	Behavior	Positive During Assessment/Artmaking	Yes - excited, smiling	Yes - smiling, giggling	-	-	-	Yes - smiling	No - quiet, working quickly, looked stressed
		Engaged With Peers While Working Productively	No - kept to herself	No - worked slower and did not draw more than 1 pose	-	-	-	No - kept to herself	No - kept to herself
	Other	Outstanding Dialogue And Notes	High class energy - took a while to get through directions and activity	-	-	-	-	-	-

Figure 6. Blue's Observational Data Matrix: Lesson 1. This matrix illustrates all coded data collected from the participant observations of Blue that took place each day of Lesson 1. All related in-progress artwork photos and observation logs that correspond with each day of the lesson can be found in Appendix C.

After completing Lesson 1 and talking to me during her first semi-structured interview (see Figure 7 for details), it became clear why L1D2 was such an outlier in terms of her ability to complete the assessments and make progress in her artmaking and how she felt about the assessments I had introduced so far. Blue shared that, though she found the Comic Poster project itself interesting because she got to explore ideas about the characters she created, her three absences and the sheer amount of assessments made

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her artmaking experiences confusing each day. She enjoyed the assessments in which she was prompted to draw and did not mind writing her art goals before she started working for the day, but she got confused when they were presented alongside written checklists and exit tickets; completing an assessment in tandem with her artmaking became too much to keep track of within one art class. As she talked to me about her frustration with the written assessments and the fact that there seemed to be “questions everywhere,” (personal communication, April 4th, 2018) I began to realize that she met the most of her assessment and project goals when there was less for her to keep track of, so I needed to limit the number of physical assessments I gave her in the future.

Question	Answer Summary
How did you feel about this whole project?	Excited
Did you enjoy this project?	Yes
Was this project interesting to you?	Yes
Did anything we did in class make you excited to work on the project?	Yes - getting all of my ideas down
Do you feel like you had enough time to do everything?	Almost
Were any parts of this project difficult?	Yes - coming up with visual details for some characters
Did you feel frustrated at any point?	Yes - coloring the poster with thin markers
Was there anything that you didn't want to do?	No
What do you feel like you spent the most amount of time working on?	Drawing and coloring the characters
Were my directions confusing at any point during the lesson?	No
What did you think about the tools we used during this project?	Confusing
Which tool was your favorite? Why?	Do Now Activity
Which tool was your least favorite? Why?	Reflective Exit Ticket
Do you feel like any of these tools helped you understand what you needed to do each day of the project? Which ones?	Artist Statement
Do you feel like any of these tools made anything we did more confusing? Which ones?	Yes - the amount of tools was confusing
Did you enjoy the writing, drawing, or talking tools most? Why?	Drawing

Figure 7. Blue's Interview #1 Data Matrix. This matrix illustrates all coded data collected from the semi-structured interview that took place between Blue and the researcher after Lesson 1 was complete. All related in-progress artwork photos, assessments, and observation logs from Lesson 1 that correspond with this interview can be found in Appendix C.

In addition to her input on the lesson and assessments, this interview also helped me see how easily she loses track of what we are talking about in a conversation and

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how much she fixates on one idea. She was unsure which assessment I was talking about during our conversation until I pointed to it, and once she started talking about one character in her poster, it became very difficult to ask her about anything else. Noticing these moments within the interview helped me realize that I needed to come up with very specific prompts for her when asking the class more broad assessment questions, like “What is your art goal today?” My first interview with Blue helped me think about how to alter the way I structured these formative assessments in future lessons so that she could give them the attention they required without overwhelming her and still benefiting her artmaking.

The chalkboard checklist became an unexpected informal assessment tool that assisted both Blue and myself while navigating through this first lesson (see Figure 4). Blue’s attendance inconsistencies added to her confusion throughout Lesson 1, but the chalkboard became an efficient way to help both of us keep track of where she was in the project and what she needed to do that day. I initially decided to create this checklist as a way to provide students with a quick reference if they were ever confused about what they had to do that day or what to include in their projects, but it quickly evolved into an informal formative assessment to help Blue self-direct her artmaking during class. We got into a rhythm wherein I would walk to her seat when I saw that she had stopped working or looked confused and I asked her what was on the checklist for that day. She would read the list and tell me what it said, I would review the details of that day’s part of the checklist, and she would re-engage with her project. Reflecting on Blue’s interactions with Lesson 1’s assessments and how they impacted her experiences in the classroom greatly informed how I approached Lesson 2.

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Lesson 2

Lesson 2, or the “Comic Book” lesson, built off of the previous Comic Poster lesson by pulling students’ new knowledge about gesture, poses, and proportions into a narrative framework. Students created their own comic strips or comic books wherein they could include the character(s) from their posters if they wished. The three learning goals for this lesson were for students to be able to visually communicate a story through their comic strip or book, utilize characters, setting, plot, sequence, and dialogue to convey their narrative, and utilize posing and gesture when drawing their characters (see Figure 8 for details).

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L2D1 27-Mar	(ABSENT)	(ABSENT)	(ABSENT)
L2D2 28-Mar	(FINISHED L1)	(FINISHED L1)	(FINISHED L1)
L2D3 3-Apr	Teacher Post-It: - Do Now: +	Create Comic: + Convey Narrative: + Posing/Gesture: N/A	+
L2D4 4-Apr	Planning Checklist: + Questionnaire: + Art Goal: -	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2D5 9-Apr	Peer Q+A: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2D6 10-Apr	Verbal Art Goal: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2 Extra Day 12-Apr	Artist Statement: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 8. Blue’s Artifact Data Matrix: Lesson 2. This matrix illustrates all coded data collected from Blue’s assessments during Lesson 2. All related in-progress artwork photos and assessments that correspond with each day of the lesson can be found in Appendix C.

Blue was absent on L2D1 and finished her first project during L2D2, so she began Lesson 2 with a slight disadvantage (see Figure 9 for details). Upon beginning the project

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Lesson # Day #	L2D1	L2D2	L2D3	L2D4	L2D5	L2D6	Extra Day	
Date	27-Mar	28-Mar	3-Apr	4-Apr	9-Apr	10-Apr	12-Apr	
Class Duration		60 Minutes	45 Minutes	60 Minutes	45 Minutes	60 Minutes	60 Minutes	
# of Students in Art Class		14 Students	16 Students	16 Students	16 Students	17 Students	15 Students	
Assessment/Project Student Engaged With	ABSENT	FINISHED L1 (see L1 matrix)	Teacher Post-It, Do Now Activity	Peer Planning Checklist, Comic Questionnaire, Art Goal, Comic Book Project	Peer Q+A, Comic Book Project	Verbal Art Goal, Comic Book Project	Comic Book Project, Artist Statement	
Material Usage	Connected Artmaking to Assessment	-	-	Yes - followed all Do Now steps correctly, No - did not read post-it (I had to verbally direct her to activity)	Yes - checklist and questionnaire No - art goal did not relate to project	Yes	Yes - met art goal	Yes - reflected on process in artist statement
	Using Materials To Reach Art Goal	-	-	Yes - color-coded all comic elements with marker	Yes - pencil and paper	Yes - pencil and markers	Yes - markers	Yes - markers and pencil
	Progress Being Made On Artmaking	-	-	Yes - completed Do Now	Yes - drew 4 pages of comic	Yes - finished sketching 8 pages and coloring 3	Yes - 6/8 pages colored	Yes - completed project
Time Management	Focused On Assessment/Artmaking	-	-	Yes - noise-cancelling headphones	Yes - noise-cancelling headphones, completed checklist with me, answered questionnaire without my help, and worked on her comic	Yes - noise-cancelling headphones, on task in peer conversation and drawing and coloring	Yes - noise-cancelling headphones, worked on comic for entire class	Yes - noise-cancelling headphones, finished comic and artist statement at beginning of class
	Took Necessary Time To Complete Assessment/Artmaking	-	-	Yes	Yes - completed all assessments and made a lot of progress on comic	Yes - completed peer Q+A and made progress on comic	Yes - made progress on comic	Yes - finished in 15 minutes
	Worked On Assessment/Artmaking Through All Allotted Time	-	-	Yes - took 1/2 hour to complete	Yes - worked entire art time, I extended art time because students were so engaged	Yes - engaged in peer conversation for 5 minutes and drew and colored until end of art	Yes - colored entire class	Yes - finished early and was able to join class and begin L3
Creativity/Innovation	Original Ideas	-	-	Yes - original sequence, dialogue, narrative	Yes - original characters, dialogue, and narrative	Yes - original characters, dialogue, and narrative	Yes	Yes
	Evidence Of Ambition/Risk-Taking	-	-	Yes - used most of the panels provided	Yes - sketched 4 pages of images and dialogue	Yes - finished sketching entire book and began coloring	No - less progress than usual	Yes - took initiative to finish early and start next project
	Artmaking/Assessment On Par With Student's Level	-	-	Yes	Yes	Yes	Yes	Yes
Collaboration	Civility With Other Students In Group/Conversation	-	-	N/A	N/A	Yes - listened to Silver present her comic, but did not ask questions	N/A	N/A
	Contributed To Group/Class Outcome	-	-	N/A	N/A	Yes - excited to talk about her comic with partner, comic made sense to peers	N/A	N/A
	Talked To Teacher About Assessment/Artmaking	-	-	No	Yes - completed checklist with me and was excited to show me her comic before she left	No	Yes - verbal art goal was to "keep coloring"	No
Behavior	Positive During Assessment/Artmaking	-	-	No - complained that legs hurt throughout class and was worried about completing homework later	Yes - smiling	Yes - smiling and giggling during peer Q+A and smiled while drawing and coloring	Yes	Yes
	Engaged With Peers While Working Productively	-	-	No - kept to herself, as class got louder and more rowdy, she shrank into herself and looked very uncomfortable	No - kept to herself	Yes	Yes - talked to Silver	No
Other	Outstanding Dialogue And Notes	-	-	Day back from Spring Break - more kids than we've had for art in a while - rowdy, loud, distracting air about the classroom today "Yes" and "No" responses only. "Do I have to use all of these pictures?" when talking about panels in Do Now Activity	"I made it a joke today" when talking about art goal Told me the writing assessments were confusing	Conversation revealed that her scribbles (when coloring) are not a sign of rushing, but rather intentional - how she wants to fill the space	-	Class overall was hectic and too many materials were on the table already - did verbal art goals instead of planned written ones

Figure 9. Blue's Observational Data Matrix: Lesson 2. This matrix illustrates all coded data collected from the participant observations of Blue that took place each day of Lesson 2. All related in-progress artwork photos and observation logs that correspond with each day of the lesson can be found in Appendix C.

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on L2D3, Blue completed the Do Now activity by cutting up the provided images and arranging them into a sequence and adding dialogue to create a short comic strip. She then labeled parts of her comic strip in accordance with their narrative element vocabulary. This activity was designed to help me gauge students' prior knowledge and understanding of comic and narrative elements, including panels, sequence, characters, pose, dialogue, setting, and plot.

Though she completed this entire activity successfully, which showed me that she understood the basic elements of this upcoming lesson, she did not read or respond to the teacher Post-It I left at her seat at the beginning of class on her own. The Post-It told her to see me after I gave directions to the class so that I could set her up with the Do Now activity, but I had to direct her completely because she did not read it on her own. Later, Blue also decided to make her art goal on L2D4 a "joke," which rendered it useless in terms of effective goal setting. After observing these two breakdowns in communication, it became clear to me that, though the language used in these assessments was short and simple, Blue needed more direction than other students in order to understand what was expected of her in the context of each assessment.

The verbal assessments in Lesson 2 ultimately engaged her more in the lesson and helped her communicate more effectively with her peers and with me about what she was thinking and what she did not understand about the project. I was able to find out through her Peer Planning checklist on L2D4, for example, that she knew what she wanted her narrative to be about, but did not understand many of the vocabulary words I was using. As a result of this conversation, I made sure to emphasize them in each conversation I had with her, and by the end of the lesson, she was able to follow a conversation using

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multiple vocabulary words without much issue. She was also excited to talk to me about her comic on a few occasions, but it was not until the Peer Q+A on L2D5 that Blue really began to engage with this unit via the assessments.

The Peer Q+A prompted students to pick a partner, explain their comic narratives to each other, and each ask their partner one question about what they heard. Blue and Silver talked about their comics for 15 minutes and, though Blue was not able to think of a question to ask Silver, this assessment sparked a friendship between these two participants and ignited a level of engagement in discussion that I had not seen in Blue before. It also showed me another way in which I needed to give Blue more direction when prompting students to discuss their ideas and ask questions in the future. She started talking to her peers more and sitting with Silver more regularly as the lesson progressed. As a result, I chose to make Blue's art goal verbal rather than written on L2D6, and she was excited to talk to me about her plans for her comic book. Throughout Lesson 2, I began to see that, though Blue was shy, verbal assessments were helping her to connect to other students throughout the artmaking process and engaging her to talk about what she was doing, which had not occurred in my class until this point.

Additionally, I found that Blue's artist statements were as helpful for her to reflect on her artmaking as it was for me to reflect on my teaching. She did not show much emotion in class, so it was hard for me to tell if she was stressed, overwhelmed, content, or engaged while she was working, but this written self-reflection at the end of each lesson was becoming a great way for me to better understand how she felt during the lesson. Though Lesson 1 gave me some information about how Blue reacted to some assessments, it was not until Lesson 2 that the assessments themselves started to become

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a way to facilitate conversations and feedback between Blue and myself. Throughout Lesson 2, I began to see that though drawing and written pre-assessments and post-assessments were helpful to Blue on the first and last days of a lesson, the continuous assessments helped her engagement far more if they were verbal. I slowly became more flexible throughout this lesson as a result of the way that Blue worked during Lesson 2, and these discoveries greatly informed my teaching and the way other participants worked through the projects for the rest of this unit.

Lesson 3/4

As mentioned earlier in this chapter, I altered the plan for my unit and scaffolded Lessons 3 and 4 so that some students completed 3 and moved on to 4 while others completed 3 and 4 in tandem. The end of Lesson 3 and beginning of Lesson 4 blended together for all three participants, which is why Lessons 3 and 4 have been grouped together in this subsection. The logistics of Lesson 3 will be discussed in the following paragraph and those for Lesson 4 will be discussed later.

I began Lesson 3 knowing far more about Blue than I had at the start of the previous two lessons, and it is the knowledge I had about her specific experiences that prompted me to design the assessments for this lesson the way that I did. In Lesson 3, or the “Comic Scene” project, students took part in a large-scale group project wherein they collaboratively combined their comic worlds into a single story and depicted one “scene” from that story on a large piece of cardboard. The goals for this project were that students would be able to work collaboratively in groups of 2-6 to combine their original comics into a single story, convey a narrative within their scene by using characters, setting, and

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plot, include a foreground and background in their scene, and mix at least 5 different paint colors to use in their scene (see Figures 10, 11, and 12 for details).

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L3D1 11-Apr	(ABSENT)	(ABSENT)	(ABSENT)
L3D2 12-Apr	Do Now: + Verbal Art Goal: + Teacher-Group Convo: + Exit Ticket: -	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: N/A	+
L3D3 16-Apr (ABSENT)	(ABSENT)	(ABSENT)	(ABSENT)
L3D4 17-Apr	Teacher Post-Its: - Verbal Art Goal: - Teacher-Group Convo: - Student Gallery Walk: - Exit Ticket: +/-	Group Collaboration: - Convey Narrative: + F vs. B: + Mix 5 Paint Colors: -	+
L3D5 18-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: +	+
L3D6/L4D1 19-Apr	Do Now: + Verbal Art Goal: + Teacher-Group Convo: - Student Gallery Walk: - Exit Ticket: +	Group Collaboration: N/A Convey Narrative: N/A F vs. B: N/A Mix 5 Paint Colors: N/A Slip and Score: + Create Texture: +	+
L3D7/L4D2 23-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: N/A Convey Narrative: N/A F vs. B: N/A Mix 5 Paint Colors: N/A Slip and Score: + Create Texture: +	+
L3D8/L4D3 24-Apr	(ABSENT)	(ABSENT)	(ABSENT)
L3D9/L4D4 25-Apr	Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: N/A Convey Narrative: N/A F vs. B: N/A Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+
L3D10/L4D5 26-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Artist Statement: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 10. Blue's Artifact Data Matrix: Lesson 3/4. This matrix illustrates all coded data collected from Blue's assessments during Lesson 3/4. All related in-progress artwork photos and assessments that correspond with each day of the lesson can be found in Appendix C.

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Lesson # Day #		L3D1	L3D2	L3D3	L3D4	L3D5	
Date		11-Apr	12-Apr	16-Apr	17-Apr	18-Apr	
Class Duration			60 Minutes		60 Minutes	60 Minutes	
# of Students in Art Class			15 Students		18 Students	18 Students	
Assessment/Project Student Engaged With		ABSENT	Do Now Questionnaire, Verbal Art Goal, Teacher-Group Convo, Exit Ticket, Scene Project	ABSENT	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene Project	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene Project	
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	-	Yes	-	No - exit ticket didn't make any sense, didn't participate in gallery walk, verbal art goal, or teacher convo	Yes - successful exit ticket
		Using Materials To Reach Art Goal	-	Yes - pencil	-	No - only contribution was to add glitter to painting	Yes - acrylic paint
		Progress Being Made On Artmaking	-	Yes - discussed project with partner and drew characters	-	No	Yes - mixed colors and started painting scene
	Time Management	Focused On Assessment/Artmaking	-	Yes - noise-cancelling headphones, on-task all of class	-	No - noise-cancelling headphones, did not respond to prompts to get paint (said "okay," but didn't move)	Yes - noise-cancelling headphones, mixed paint colors, started painting characters
		Took Necessary Time To Complete Assessment/Artmaking	-	Yes - Do Now, verbal art goal, teacher convo, started scene No - left before I passed out exit tickets	-	No - rushed exit ticket and did not complete art goal, teacher convo, or gallery walk	Yes - looked at post-its with partner, verbal art goal, teacher convo, exit ticket No - didn't do gallery walk
		Worked On Assessment/Artmaking Through All Allotted Time	-	Yes - left early	-	No	Yes - seemed to look at paint tray for entire class
	Creativity/ Innovation	Original Ideas	-	Yes - original characters	-	Yes - add glitter	Yes - chose colors to mix
		Evidence Of Ambition/Risk-Taking	-	Yes - finished drawing 2 characters	-	No	Yes - mixed almost 10 paint colors from R, Y, B, and B+W
		Artmaking/Assessment On Par With Student's Level	-	Yes	-	No - showed little to no effort today on artmaking and assessments	Yes
	Collaboration	Civility With Other Students In Group/Conversation	-	Yes - discussed characters and narrative with partner, but there was tension between the two of them	-	Yes	Yes - more positive attitude with Silver
		Contributed To Group/Class Outcome	-	Yes - drew characters	-	No	Yes - mixed paint colors
		Talked To Teacher About Assessment/Artmaking	-	No - let partner (Silver) answer all questions	-	No	Yes - asked question on exit ticket before she left
	Behavior	Positive During Assessment/Artmaking	-	Yes	-	No - sat in seat and did not converse with partner, frowning and watching other students	Yes
		Engaged With Peers While Working Productively	-	Yes - talked to Silver about Do Now after completing it	-	No - sat quietly next to Silver	Yes - talked about paint mixing
	Other	Outstanding Dialogue And Notes	-	-	-	Needs way more direction from me with exit tickets May have been overwhelmed and/or may not like group work	Seemed confused by my post-it - written assessments really need to be simplified for her

Figure 11. Blue's Observational Data Matrix: Lesson 3. This matrix illustrates all coded data collected from the participant observations of Blue that took place each day of Lesson 3. All related in-progress artwork photos and observation logs that correspond with each day of the lesson can be found in Appendix C.

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		Lesson # Day #	L3D6 / L4D1	L3D7 / L4D2	L3D8 / L4D3	L3D9 / L4D4	L3D10 / L4D5
		Date	19-Apr	23-Apr	24-Apr	25-Apr	26-Apr
		Class Duration	60 Minutes	60 Minutes		60 Minutes	60 Minutes
		# of Students in Art Class	19 Students	15 Students	ABSENT	18 Students	13 Students
		Assessment/Project Student Engaged With	Do Now Survey, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects		Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Scene+Clay Projects, Artist Statement
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	Yes	Yes	-	Yes	Yes
		Using Materials To Reach Art Goal	Yes - clay, got all materials for her partner and her - remembered everything from demo	Yes - clay, set up all clay materials correctly immediately following directions - only student to do so today	-	Yes - acrylic paint and dry clay	Yes - acrylic paint
		Progress Being Made On Artmaking	Yes - experimented with clay	Yes - made clay pieces	-	Yes - started painting clay pieces	Yes - finished scene and clay
	Time Management	Focused On Assessment/Artmaking	Yes - noise-cancelling headphones, focused on experimenting with clay all of class	Yes - noise-cancelling headphones, focused on clay for entire art time	-	Yes - noise-cancelling headphones, focused on mixing paint colors for her clay	Yes - noise-cancelling headphones, focused on painting and finishing lesson by end of class today
		Took Necessary Time To Complete Assessment/Artmaking	Yes - Do Now, verbal art goal, teacher convo, exit ticket No - didn't do gallery walk	Yes - teacher post-its, verbal art goal, teacher convo, exit ticket No - didn't do gallery walk	-	Yes - verbal art goal, teacher convo, exit ticket No - didn't do gallery walk	Yes - mom came to pick her up when she started artist statement - probably felt rushed, but did it all correctly
		Worked On Assessment/Artmaking Through All Allotted Time	Yes	Yes	-	Yes - mixed colors and painted all of class	Yes - focused for an hour and finished everything she needed to on time
	Creativity/ Innovation	Original Ideas	Yes	Yes - original clay subjects	-	Yes	Yes
		Evidence Of Ambition/Risk-Taking	Yes - experimented with clay all of class, but worked very small (pieces the size of her thumbprint) and didn't keep any pieces	Yes - completed 2 clay pieces and set to dry	-	Yes	Yes - finished clay, scene, and artist statement
		Artmaking/Assessment On Par With Student's Level	Yes	Yes - slipped and scored everything	-	Yes - delicate painting	Yes
	Collaboration	Civility With Other Students In Group/Conversation	Yes - watched, listened, and participated in demo, she and Silver showed each other what they made as they worked	Yes	-	Yes	Yes
		Contributed To Group/Class Outcome	Yes - volunteered to add texture to demo clay	Yes	-	Yes - mixed colors for her partner and herself	Yes - gave direction for color mixing
		Talked To Teacher About Assessment/Artmaking	No	Yes - talked about what she made at end of class	-	Yes - asked more questions than usual today	Yes - asked a color-mixing question
	Behavior	Positive During Assessment/Artmaking	Yes	Yes	-	Yes	Yes
		Engaged With Peers While Working Productively	Yes - Silver looked like she was showing her something with clay - pointed to parts of the pieces and talked	Yes - talked to Silver	-	Yes - talked a little with Silver, didn't interact much with others	Yes - told Silver the colors to mix while she painted the rest of her clay pieces
	Other	Outstanding Dialogue And Notes	-	I changed the L4 goals to be much broader (subject) based on student verbal feedback at the start of class today "I made me and a carrot bowl." Seems content with what she made - doesn't seem to want to make more	-	"Am I doing this right?" - about painting the clay. "Do you like it?" Missed initial directions - I caught her up using the chalkboard	"How do you make orange?" - I directed her to color wheel and she figured it out herself Her pieces are sturdy - solid demonstration of all L4 learning goals

Figure 12. Blue's Observational Data Matrix: Lesson 4. This matrix illustrates all coded data collected from the participant observations of Blue that took place each day of Lesson 4. All related in-progress artwork photos and observation logs that correspond with each day of the lesson can be found in Appendix C.

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The Do Now activity that started off this lesson was a game show-inspired quiz game in which I projected multiple-choice questions on the classroom's TV, students wrote and held up their answers on dry erase boards, and I recorded students' answers. The questions were designed to help me gauge students' memory of previously assessed concepts from this unit as well as prior knowledge about color mixing. Due to the fact that Blue missed the first day of this lesson, she had to complete this Do Now activity on a computer and write her answers out on a piece of paper to then give to me. Silver clicked through the questions and read them aloud to Blue since I had a feeling, based on previous assessments, that the amount of reading that this assessment required when done independently would have been overwhelming for her. After successfully making it through her pre-assessment, Blue was ready to begin making her scene with Silver, who had asked to be Blue's partner when Blue was absent on L3D1. The two of them began talking about and drawing their scene on L3D2.

From L2D4 through the end of the unit, the usual structure of art class was relatively uniform. Students would receive Post-Its with comments and questions from me about their projects and then I would walk around and ask groups what their art goals were for that day and have brief conversations with them about their projects and answer any questions they had. Students had the option to walk around the room to look at what other groups were making and ask questions (i.e. student gallery walks), and the end of each day concluded with an exit ticket, which asked students about how they felt about their work that day, what they did, and if they had any questions for me.

The only outlier in Lessons 3 and 4 was L3D4, in which Blue was unengaged, silent, and did not participate in any artmaking or assessments. I have reason to believe

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that this was due to events that happened in school earlier that day and could not be addressed while she was at Portside, and though I will not speculate here, I will not be including this day in my overall analysis of Lessons 3 and 4.

Throughout this unit, Blue consistently listened to Silver read their teacher Post-Its out loud, contributed to coming up with her group's verbal art goals, listened during teacher-group conversations, and completed her exit tickets. Though she never opted to walk around and look at other group's projects, Blue successfully participated in all of the other daily continuous assessments and artmaking, which informed my teaching to an astounding degree. After filling out an almost incoherent exit ticket during L3D4, I realized that I needed to create an alternative exit ticket for her that asked the same questions, but in a simpler way.

After making this change and implementing it the following day, all of her following exit tickets contained answers that showed she was able to reflect on her artmaking. Additionally, I realized early in Lesson 3 that once she reached her art goal for the day, she stopped working for the day, so our group conversations started centering around how she could push her work further or help her partner if she finished early instead of just discussing what her plan was for the day. These daily one-on-one discussions with Blue helped me write more direct feedback and questions on her Post-Its and helped her stay focused and pay more attention to detail while drawing and painting.

After announcing that Lesson 4 would involve clay, I received a lot of feedback from Blue and my other two participants that they wanted to incorporate clay into their scene, rather than creating an entirely new project. In response, I decided to scaffold the

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last portion of this unit so that students had the option to complete their Comic Scene and then create something out of clay or incorporate their clay into their Comic Scene.

Lesson 4 began with a brief Do Now activity in the form of a quick “thumbs up-thumbs down” survey in which I gleaned information about students’ overall knowledge of working with clay and texture. After a demonstration of the slip and score method, students were told that their two goals for while working with clay were to use the slip and score method to create an object out of clay that is composed of multiple forms as well as incorporate texture on the surface of their clay object. All continuous assessments from Lesson 3 were carried out the same way in Lesson 4, as these two lessons happened in tandem in the classroom for the remainder of the unit.

Blue chose to make clay pieces that were separate from her Comic Scene, and her ability to remember and execute all set up, clean up, and slipping and scoring steps each day of Lesson 4 proved that she took in verbal information much easier than written, so I made sure to continue tying my Post-Its in to our daily conversations. Her exit tickets from Lesson 4 are also evident that she was paying close attention to her time management because she was consistently asking if she was on track to finish her projects on time. I had never heard that concern from her during our conversations in class, so having this written reflective exit ticket at the end of each class helped create a dialogue between Blue and myself that was not there before this study. Learning that time management was a concern of Blue’s and knowing that she could be easily distracted prompted me to start giving verbal reminders of how much class time remained to the entire class during the latter half of each art class. This helped her, as well as other participants, stay on track through the end of art class through the end of the unit.

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Blue’s second interview, which took place after the entire unit, ended up giving me even more insight into how she felt about the assessments and artmaking that she did throughout each lesson (see Figures 13 and 14 for details). Talking to Blue about which assessments she enjoyed and what she found difficult filled the final gaps in my understanding about how she thought and felt about this study. Though I did discover a significant amount of information about what made sense to Blue and what needed to be altered in order for her to remain engaged and learning in this unit, this interview showed me, quite plainly, that she preferred the verbal assessments the most because she “could actually talk” (personal conversation, May 14th, 2018). She appeared to enjoy verbal activities because they did not come with the stresses of reading, writing, or spelling, all of which she found quite challenging.

Question	Answer Summary
How did you feel about the 4 projects we did during this comic unit?	I don't know
Which project did you enjoy the most? Why?	Comic Book
Which project did you enjoy the least? Why?	Comic Scene
Which project did you find most interesting or exciting? Why?	Comic Poster
Which project are you most proud of? Why?	Comic Book
Do you feel like you had enough time to finish each project?	No
During which project do you feel like you learned the most? Why?	I don't know
Were any of these four projects difficult?	Comic Poster
Did you feel frustrated at any point during these projects? Why?	No
Were my directions confusing at any point during these lessons?	No
Which part(s) of the artmaking process (planning, making, asking for help, talking or working as a member of a group) was/were most difficult for you?	Asking questions
Did you not want to do one or some of these parts? Why?	No answer
Which part do you feel like you spent the most amount of time on during each project?	No answer
(See Assessment Scale for Context)	
Why were the 3s your favorite tools to use?	I got to talk
Did any of these tools help you understand what you needed to do during the project? Which ones?	I don't know
Which tools would you like to use again in class in the future?	Talking
Why were your 1s your least favorite tools to use?	I had to write
Did any of these tools frustrate you or make anything we did more confusing? Which ones?	Do Now Questionnaire - trouble with spelling

Assessment Scale (Pre-, Continuous, and Post Included)	Student Rating (1-3)
Lesson 1: Comic Poster	
Figure drawing Do Now Activity	2
1-question Exit Ticket	1
Written Art Goals	2
Pair Pose/Gesture Drawing Activity	3
Telling me the foreground and background in your poster	1
Artist Statement	1
Lesson 2: Comic Book	
Comic Narrative Do Now Activity	2
Peer Planning Checklist	1
Comic Questionnaire	2
Written Art Goals	1
Peer Q+A	3
Artist Statement	1
Lesson 3/4: Group Comic Scene + Clay	
Do Now Questionnaire	1
Do Now Survey	2
Teacher Post-Its from me	1
Teacher-Group Conversations with me	3
Exit Tickets	1
Walking around and looking at other people's projects	1
Artist Statement	2

(Left) *Figure 13*. Blue’s Interview #2 Data Matrix. This matrix illustrates all coded data collected from the semi-structured interview that took place between Blue and the researcher after the final lesson of the unit (Lesson 4) was complete. All related in-progress artwork photos, assessments, and observation logs from the unit that correspond with this interview be found in Appendix C. (Right) *Figure 14*. Blue’s Interview #2 Scale Data Matrix. This matrix illustrates the score that Blue gave to each assessment during Interview #2. The scale ranges from 1 (“really did not like it”), 2 (“did not mind it”), to 3 (“really liked it”).

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The analysis of Blue's experiences within this unit will be discussed further as they relate to the other participants' experiences toward the end of this chapter. To conclude Blue's case narrative, it must be acknowledged that Blue was almost always engaged in physically making her artwork, but the assessments helped her better understand and meet the learning goals, self-reflect on her progress on a regular basis, and connect with other students. All of this, ultimately, informed the way that I delivered directions, designed assessments, and altered the unit as I received this ongoing feedback to not only benefit Blue's learning and engagement, but ultimately positively impact the rest of my participants as well, which I will discuss later in this chapter.

Silver

All data presented in this section is in accordance with the data collected for Silver, a 3rd grade neurotypical girl. Her data has been presented chronologically under the subheadings, "Lesson 1," "Lesson 2," and "Lesson 3/4." Throughout each lesson's narrative, I will discuss Silver's behavior in the classroom, how she reacted to the presented assessments, and how her actions impacted my teaching and the trajectory of the lesson and unit. Throughout her narrative, I will present explanations of artifacts (images of which can be found in Appendix D), quotes from her interviews, and matrices that delineate all coded data collected from artifacts, observation, and interviews. Each matrix is labeled with an outline of its data collection method. All data presented for Silver will be further analyzed later in this chapter and in Chapter V, and all data presented can also be found in Appendix D.

I began this study knowing quite a bit about Silver's school life, artmaking process, and interests, but it was not until I began my research that I started to realize just

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how shy she was and how much she thought about her artwork. As her narrative unfolded, the assessments I implemented helped facilitate an ongoing conversation between the two of us about her artwork as well as help her understand how to be a more independent and self-sufficient student and artist.

Lesson 1

Silver’s engagement in Lesson 1 improved substantially as she began getting used to the variety of assessments that I presented (see Figures 15 and 16 for details). She began L1D1 by forgetting to write an art goal and rushing through the Do Now figure drawing activity so that she could talk to her friends. After observing this, I realized that I would need to emphasize the chalkboard checklist while giving directions at the start of each day in order to ensure that she knew she needed to write an art goal.

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L1D1 12-Mar	Art Goal: - Do Now: + Exit Ticket: +	Posing/Gesture: - F vs. B: N/A	+
L1D2 13-Mar	Pair Drawing Activity: + Activity Checklist: +	Posing/Gesture: + F vs. B: N/A	+
L1D3 14-Mar	Art Goal: +	Posing/Gesture: + F vs. B: N/A	+
L1D4 19-Mar	Teacher Post-It: + Art Goal: +	Posing/Gesture: + F vs. B: +	+
L1D5 20-Mar	Art Goal: +	Posing/Gesture: + F vs. B: +	+
L1D6 26-Mar	Art Goal: + Verbal Q+A: + Artist Statement: +	Posing/Gesture: + F vs. B: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 15. Silver’s Artifact Data Matrix: Lesson 1. This matrix illustrates all coded data collected from Silver’s assessments during Lesson 1. All related in-progress artwork photos and assessments that correspond with each day of the lesson can be found in Appendix D.

Silver worked with a friend during the Pair Drawing Activity the following day and spent far more time drawing and participating in the activity, which showed me that she may need peer interaction or movement built into the curriculum in order to engage

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		Lesson # Day #	L1D1	L1D2	L1D3	L1D4	L1D5	L1D6
		Date	12-Mar	13-Mar	14-Mar	19-Mar	20-Mar	26-Mar
		Class Duration	45 Minutes	45 Minutes	45 Minutes	60 Minutes	45 Minutes	45 Minutes
		# of Students in Art Class	13 Students	11 Students	11 Students	15 Students	10 Students	9 Students
		Assessment/Project Student Engaged With	Art Goal, Do Now, Exit Ticket	Pair Drawing Activity, Introductory Activity Checklist	Art Goal, Poster Project	Teacher Post-it, Art Goal, Poster Project	Art Goal, Poster Project	Art Goal, Verbal Q+A, Poster Project, Artist Statement
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	Yes - exit ticket connects to Do Now No - did not fill out art goal	Yes - filled out checklist as she worked on activity	Yes - met art goal	Yes - directly applied post-it to art goal and artmaking	Yes - met art goal	Yes - met art goal, artist statement reflects artmaking
		Using Materials To Reach Art Goal	No - used pencil, didn't fill out art goal	Yes - pencil	Yes - pencil	Yes - pencil and colored pencils	Yes - colored pencils and Sharpies	Yes - felt and beads
		Progress Being Made On Artmaking	Yes - completed Do Now	Yes - completed pair drawing activity	Yes - added to pair drawing and started poster	Yes - worked on poster	Yes - adding to poster background	Yes - finished poster
	Time Management	Focused On Assessment/Artmaking	No - worked on art for less than 5 minutes and talked to friends for all remaining art time, did not appear focused on activity	Yes - picked same friend to work today, but got more done than yesterday	Yes - very meticulous drawing on poster - looked incredibly focused	Yes - worked quietly on poster for all of class	Yes - focused for first 20 minutes of art time and then left room	Yes - finished all lesson components before end of class
		Task Necessary Time To Complete Assessment/Artmaking	Yes - Do Now and exit ticket, No - did not fill out art goal	Yes	Yes - drew another sketch for pair drawing activity and then started her poster	Yes	Yes - worked well while in room	Yes - spent 10 minutes finishing poster and 5 on artist statement
		Worked On Assessment/Artmaking Through All Allotted Time	No - completed Do Now and exit ticket in under 5 minutes and did not fill out art goal, needed to be reminded to fill out exit ticket	Yes - worked with partner on drawing activity for entire art time	Yes - sketched peer for first 1/2 of class, started drawing poster for second 1/2 of class	Yes - worked 15 minutes past designated art time	No - worked for 20 minutes before leaving room with toothache	Yes - finished projecting first 15 minutes of class time
	Creativity/ Innovation	Original Ideas	Yes - original character	Yes - unique poses	Yes - original title and unique start to character pose	Yes	Yes	Yes - only student to include 3D elements in poster
		Evidence Of Ambition/Risk-Taking	No - minimal time/work spent on drawing	Yes - aerial drawing of peer	Yes - draw character's profile	Yes - changed plan for character based on teacher's critique	Yes	Yes - material choice
		Artmaking/Assessment On Par With Student's Level	Yes	Yes	Yes	Yes	Yes	Yes
	Collaboration	Civility With Other Students In Group/Conversation	N/A	Yes - took turn and worked well with partner	Yes - worked efficiently with partner	N/A	N/A	N/A
		Contributed To Group/Class Outcome	N/A	Yes	N/A	N/A	N/A	N/A
		Talked To Teacher About Assessment/Artmaking	No	No	Yes	Yes - excited to tell me all about her work when I came around to check in	No	Yes
	Behavior	Positive During Assessment/Artmaking	Yes	Yes - giggly throughout activity	Yes	Yes	No - appeared uncomfortable Yes - excited to talk to friend about poster when she came back toward end of class	Yes
		Engaged With Peers While Working Productively	No - chatted with peers about unrelated topics while working	Yes	Yes - less chatty than previous days	Yes		Yes
	Other	Outstanding Dialogue And Notes	High class energy - took a while to get through directions and activity	-	Asked me if she could do more sketches of peer before starting her poster	Said she wants to write when her comic will be released on her poster	-	"Do you want to add anything else to your background to fill that negative space?" (Teacher) "No, I like it like this." (S) Artist statement shows that she recognizes she didn't meet a project goal Checklist on board and verbal prompts at beginning of class helped her stay on track

Figure 16. Silver's Observational Data Matrix: Lesson 1. This matrix illustrates all coded data collected from the participant observations of Silver that took place each day of Lesson 1. All related in-progress artwork photos and observation logs that correspond with each day of the lesson can be found in Appendix D.

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with artmaking. She also filled out the checklist that went along with the activity, and proceeded to write an art goal every day for the remainder of Lesson 1.

I did not need to make many any accommodations for Silver in regard to the assessments I presented because she showed consistent effort and skill every day after the first day of the lesson. I did, however, test out teacher feedback via a Post-It note on L1D4, when I realized that a lot of my students spent the first few minutes of every class asking me what to do, so I did not always get the chance to give other students, namely Silver, feedback before they started working. She had begun drawing her character's head on her Comic Poster, but her head was very small. I then wrote out a comment and a critique on a Post-It that asked her to try drawing the head larger so that the body can be larger and stuck it on Silver's poster for her to read at the beginning of the following class.

She responded beautifully and made my comment her art goal and redrew her character on a larger scale. She was able to reflect on her artmaking, write an art goal based on my feedback, and start working while I settled other students into their projects for the day. Due to the success that Silver had with the Post-It assessment, I started thinking about how I could implement it into future lessons in the unit on a more regular basis, which I did in Lessons 3 and 4. Silver talked about this in her artist statement at the end of Lesson 1, which proved that these assessments were starting to help her reflect on her choices during her artmaking.

My interview with Silver after Lesson 1 shed more light on how she felt about this unit thus far (see Figure 17 for details). In addition to learning that she enjoyed creating her Comic Poster as well as the assessment tools that involved drawing, I also

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found out that, contrary to Blue’s experience, Silver found the Introductory Activity Checklist incredibly helpful because it listed all of the activity steps and materials she needed to complete the Pair Drawing Activity. Upon hearing this, I realized how much Silver had referenced the chalkboard checklist throughout the unit and found that, though Blue responded best to verbal assessments during her artmaking process, Silver needed a visual list of steps or goals near her in order to keep track of what she needed to accomplish each day. It was exciting to see that a tool I had initially designed for a student with special needs (i.e. the chalkboard checklist) was also benefitting a neurotypical student.

Question	Answer Summary
How did you feel about this whole project?	Really liked it
Did you enjoy this project?	Yes
Was this project interesting to you?	Yes
Did anything we did in class make you excited to work on the project?	Yes - creating the poster
Do you feel like you had enough time to do everything?	Kind of
Were any parts of this project difficult?	Pair Drawing Activity
Did you feel frustrated at any point?	Yes - when drawing the character larger
Was there anything that you didn’t want to do?	No
What do you feel like you spent the most amount of time working on?	The poster itself
Were my directions confusing at any point during the lesson?	I forget
What did you think about the tools we used during this project?	No answer
Which tool was your favorite? Why?	Do Now Activity
Which tool was your least favorite? Why?	No answer
Do you feel like any of these tools helped you understand what you needed to do each day of the project? Which ones?	Introductory Activity Checklist
Do you feel like any of these tools made anything we did more confusing? Which ones?	No
Did you enjoy the writing, drawing, or talking tools most? Why?	Drawing

Figure 17. Silver’s Interview #1 Data Matrix. This matrix illustrates all coded data collected from the semi-structured interview that took place between Silver and the researcher after Lesson 1 was complete. All related in-progress artwork photos, assessments, and observation logs from Lesson 1 that correspond with this interview can be found in Appendix D.

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Lesson 2

Silver’s engagement and focus carried over into Lesson 2 when students created their original comic books. In addition to being incredibly engaged in the Do Now activity wherein students composed their own comic strips using the same set of images, I saw that she did not answer any of my vocabulary questions as we went over the elements of narrative that we would be using in this lesson. In response, I made sure to review the vocabulary words at the start of each class when going over the chalkboard checklist, and by L2D4, she was numbering her comic book panels like she did in her Do Now and starting to use them in conversation with me about her comic (see Figures 18 and 19 for details).

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L2D1 27-Mar	Do Now: +	Create Comic: + Convey Narrative: + Posing/Gesture: N/A	+
L2D2 28-Mar	Planning Checklist: + Questionnaire: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2D3 3-Apr	Teacher Post-It: + Art Goal: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2D4 4-Apr	Art Goal: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2D5 9-Apr	Peer Q+A: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2D6 10-Apr	Verbal Art Goal: + Artist Statement: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 18. Silver’s Artifact Data Matrix: Lesson 2. This matrix illustrates all coded data collected from Silver’s assessments during Lesson 2. All related in-progress artwork photos and assessments that correspond with each day of the lesson can be found in Appendix D.

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In addition to the connections Silver made between her artmaking and Lesson 2's learning goals, the assessments within this lesson also opened the door to a friendship that kept her engaged in her artmaking instead of distracting her from it. When she and Blue paired up to work together on the Peer Q+A on L2D5, Silver spent the first 15 minutes of art class discussing her comic with Blue. I had not seen these two students interact prior to this activity, and this connection was made as a direct result of the assessments implemented into the curriculum. As previously mentioned, Silver was an incredibly shy student, so making a new connection with a peer made a big impact on her artmaking process, as seen in Lessons 3 and 4 when she chose to work with Blue on a group project.

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Lesson # Day #		L2D1	L2D2	L2D3	L2D4	L2D5	L2D6
Date		27-Mar	28-Mar	3-Apr	4-Apr	9-Apr	10-Apr
Class Duration		45 Minutes	60 Minutes	45 Minutes	60 Minutes	45 Minutes	60 Minutes
# of Students in Art Class		11 Students	14 Students	16 Students	16 Students	16 Students	17 Students
Assessment/Project Student Engaged With		Do Now Activity	Peer Planning Checklist, Comic Questionnaire, Comic Book Project	Teacher Post-It, Art Goal, Comic Book Project	Art Goal, Comic Book Project	Peer Q+A, Comic Book Project	Verbal Art Goal, Comic Book Project, Artist Statement
Material Usage	Connected Artmaking to Assessment	Yes	Yes	Yes - met art goal	Yes - numbered comic panels similarly to Do Now sequence component	Yes - talked to partner about the work she's done so far	Yes - met verbal art goal
	Using Materials To Reach Art Goal	Yes - scissors, glue, markers	Yes - pencil	Yes - pencil	Yes - pencil	Yes - pencil	Yes - pencil
	Progress Being Made On Artmaking	Yes - completed Do Now	Yes - sketched all panels and started drawing characters	Yes - finished 5 panels today	Yes - finished first page, up to panel 10	Yes - finished up to panel 18	Yes - finished comic book
Time Management	Focused On Assessment/Artmaking	Yes - worked entire time for both parts	Yes - got right to work after I cut her paper	Yes - engaged for about 20 minutes	Yes - barely looked up from project, great attention to detail in drawing	Yes - worked for all of class	Yes - worked on finishing project for entire art time
	Took Necessary Time To Complete Assessment/Artmaking	Yes - created comic (part 1) and color-coded (part 2) along with class	Yes - did checklist and questionnaire in 15 minutes, spent rest of art time starting comic	Yes	Yes	Yes - Q+A took a while and conversation was fruitful, but spent rest of art time on comic	Yes - finished comic book and filled out artist statement without my prompting or a reminder
	Worked On Assessment/Artmaking Through All Allotted Time	Yes - worked entire time for both parts	Yes	Yes - focused for first 1/2 of class, stopped working after friends finished their work for the day	Yes - focused and worked entire art time	Yes	Yes - took her time finishing comic and artist statement
Creativity/ Innovation	Original Ideas	Yes - original comic sequence and narrative	Yes - original characters and panel outline	Yes - original narrative	Yes - original narrative	Yes - original narrative	Yes - original narrative
	Evidence Of Ambition/Risk-Taking	Yes - used most of the allotted panels	Yes - filled 3 pages with panels, plans to make a comic book	Yes - continuing to fill panels	Yes - continuing to fill panels	Yes - continuing to fill panels	Yes - finished panels she outlined
	Artmaking/Assessment On Par With Student's Level	Yes	Yes	Yes	Yes	Yes	Yes
Collaboration	Civility With Other Students In Group/Conversation	Yes - listened to speakers when vocab was reviewed (part 2)	Yes - worked productively with peer for checklist	N/A	N/A	Yes	N/A
	Contributed To Group/Class Outcome	No - did not raise hand for any questions asked	Yes - listened to peer and talked through ideas	N/A	N/A	Yes - listened to Blue and was excited to share her comic	N/A
	Talked To Teacher About Assessment/Artmaking	No	No - hasn't talked to me about her narrative yet	Yes - explained comic, clear narrative and ideas overall, plans to sketch all in pencil first	Yes - waved me over to show me what she was drawing	Yes - we talked through her writers block	Yes - verbal art goal was to "finish comic", got stuck on narrative again and asked for help
Behavior	Positive During Assessment/Artmaking	Yes	Yes	Yes	Yes	Yes - smiling and giggling during Q+A	Yes - overall positive attitude all class
	Engaged With Peers While Working Productively	No	Yes - talked to new friend while working throughout art time	No - distracted when other students around her finished for the day	No - quiet and worked by herself today	Yes - very engaged in Q+A discussion, outgoing and willing to share on a smaller scale with friends	No - quietly focused
Other	Outstanding Dialogue And Notes		Completely on track - only participant who hasn't missed a day yet	Day back from Spring Break - more kids than we've had for art in a while - rowdy, loud, distracting air about the classroom today Responded to everything on her post-it - written assessments/ feedback seem to be helpful, she can follow along	Hasn't expressed any resistance toward art goals (or any assessments) so far	I talked to her about her narrative - got stuck at panel 15, so I asked "how does she get from here to the poster?" - she made connection with original idea and made great progress after that	Attitude and Artist Statement seem like she's glad with how her comic turned out Class overall was hectic and too many materials were on the table already - did verbal art goals instead of planned written ones

Figure 19. Silver's Observational Data Matrix: Lesson 2. This matrix illustrates all coded data collected from the participant observations of Silver that took place each day of Lesson 2. All related in-progress artwork photos and observation logs that correspond with each day of the lesson can be found in Appendix D.

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Lesson 3/4

Silver wanted to be Blue's partner for the Comic Scene project even though Blue was absent during L3D1. After starting the lesson off strong by doing well with the game show-inspired Do Now questionnaire activity, she wrote a list of questions to ask Blue the following day in order to help them plan their group project. She ended up using a lot of vocabulary from the Do Now activity, which showed me how much new material she was already retaining. Lesson 3 proved to be a challenge in collaboration for Silver, and I found that most of her issues throughout the project stemmed from her inability to communicate with Blue about their plans for the project (see Figures 20, 21, and 22 for details). As I began to see this occur in the first few days of the project, I began using their verbal art goals as a way to gear our teacher-group conversation toward collaborative skills rather than technical ones. Spending less than five minutes each day with Silver and Blue at the start of class to go over their art goals and Post-Its from me provided a very straightforward, structured, and consistent format for us to talk about how they would work together that day.

In addition to the positive impact that direct teacher feedback had on Silver's engagement and ability to collaborate with her partner, continuing to review the chalkboard checklist gave her daily reminders of what she needed to do that day. She was also one of the only students who took advantage of the Student Gallery Walk, and took some time out of L3D4 to walk around and talk to other students about the Comic Scenes they were making. With the exception of some difficulty with communication, which I worked out with her in our daily teacher-group conversations, Silver moved through Lesson 3 relatively seamlessly.

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Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L3D1 11-Apr	Do Now: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: N/A	+
L3D2 12-Apr	Verbal Art Goal: + Teacher-Group Convo: + Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: N/A	+
L3D3 16-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: +	+
L3D4 17-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: + Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: +	+
L3D5 18-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: + Exit Ticket: -	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: +	+
L3D6/L4D1 19-Apr	Do Now: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+
L3D7/L4D2 23-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+
L3D8/L4D3 24-Apr	Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+
L3D9/L4D4 25-Apr	Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: + Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+
L3D10/L4D5 26-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Artist Statement: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 20. Silver’s Artifact Data Matrix: Lesson 3/4. This matrix illustrates all coded data collected from Silver’s assessments during Lesson 3/4. All related in-progress artwork photos and assessments that correspond with each day of the lesson can be found in Appendix D.

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Lesson # Day #		L3D1	L3D2	L3D3	L3D4	L3D5	
Date		11-Apr	12-Apr	16-Apr	17-Apr	18-Apr	
Class Duration		60 Minutes	60 Minutes	60 Minutes	60 Minutes	60 Minutes	
# of Students in Art Class		16 Students	15 Students	13 Students	18 Students	18 Students	
Assessment/Project Student Engaged With		Do Now Questionnaire, Scene Project	Verbal Art Goal, Teacher-Group Convo, Exit Ticket, Scene Project	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Exit Ticket, Scene Project	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene Project	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene Project	
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	Yes - began planning scene	Yes - met verbal art goal	Yes - verbal art goal and teacher convo kept her on track, responded to both post-it questions, talked about color mixing on gallery walk, filled out exit ticket	Yes - responded to post-its, one of the only 2 students to do a gallery walk, talked to me about her plan and concerns, filled out exit ticket	Yes - gallery walk, talked about plan No - forgot to fill out exit ticket
		Using Materials To Reach Art Goal	Yes - pencil	Yes - pencil	Yes - mixed acrylic paint	Yes - mixed acrylic paint	Yes - mixed acrylic paint
		Progress Being Made On Artmaking	Yes - sketched scene ideas and wrote questions for Blue	Yes - began drawing scene	Yes - painted most of the walls in the scene's background	Yes - finished painting walls, mixed paint for skin color	Yes - most painting is complete
	Time Management	Focused On Assessment/Artmaking	Yes - kept up with Do Now pace,	Yes	Yes	Yes	Yes - focused on mixing colors with Blue for most of class
		Took Necessary Time To Complete Assessment/Artmaking	Yes - answered most Do Now questions correctly	Yes	Yes - initially didn't want to paint, but ended up painting most of background for her art time	Yes - worked slowly	Yes
		Worked On Assessment/Artmaking Through All Allotted Time	Yes	No - worked for first 1/2 hour until Blue left early and then stopped completely	Yes - painted for all of art time	Yes - continued painting after Blue left	Yes - worked until she was picked up early
	Creativity/ Innovation	Original Ideas	Yes	Yes - combining narrative elements with Blue's comic	Yes - chose paint color to mix	Yes	Yes
		Evidence Of Ambition/Risk-Taking	Yes - used large paper and wrote probing questions	Yes - compromising	Yes - painted a lot of her scene, doesn't usually work this big	Yes - making decisions for the group, trying to initiate conversation	Yes
		Artmaking/Assessment On Par With Student's Level	Yes	Yes	Yes - problem-solved more effective brush size	Yes	Yes
	Collaboration	Civility With Other Students In Group/Conversation	N/A	Yes - talked to Blue	N/A	Yes	Yes - let Blue paint the characters since she did the background
		Contributed To Group/Class Outcome	N/A	Yes - suggested scene ideas	N/A	No - wanted to get things done, but didn't appear to know how to facilitate conversation with partner	Yes - helped mix paint and talked about plan
		Talked To Teacher About Assessment/Artmaking	Yes - I prompted her to sketch some scene ideas and write 3 questions for Blue for them to discuss tomorrow	Yes - verbal art goal was to "draw the people and the background", I mediated argument over size of characters in scene	Yes - we discussed what she could do since her partner was absent, verbal art goal was to "paint all the walls"	Yes - talked through plan more thoroughly, verbal art goal was to "start working on characters"	Yes - verbal art goal was to "paint"
	Behavior	Positive During Assessment/Artmaking	Yes - smiling, exciting, No - seems excited to start, but disappointed that no one picked her as a partner and that Blue was absent	No - negative attitude toward group work, looked frustrated and unhappy halfway through lesson	Yes - more excited to work as class progressed, talked to other groups during gallery walk No - disappointed that Blue was absent again, low energy	No - seemed frustrated, frowning more than usual	Yes - smiles, much more positive than previous work days
		Engaged With Peers While Working Productively	No - wants to be Blue's partner when she comes back tomorrow	Yes - talked to Blue about sketch for 10 minutes before starting to draw on board	No - partner was absent	Yes - tried to talk about what to paint and what colors they needed	Yes
	Other	Outstanding Dialogue And Notes	"Oh, I know!" during Do Now	-	-	"She didn't even do the characters" - when Blue left "I don't know what to do" - at the end of class "I want to make the stuff on the walls out of clay"	She wants to "make the stuff on the walls out of clay tomorrow"

Figure 21. Silver's Observational Data Matrix: Lesson 3. This matrix illustrates all coded data collected from the participant observations of Silver that took place each day of Lesson 3. All related in-progress artwork photos and observation logs that correspond with each day of the lesson can be found in Appendix D.

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		Lesson # Day #	L3D6 / L4D1	L3D7 / L4D2	L3D8 / L4D3	L3D9 / L4D4	L3D10 / L4D5
		Date	19-Apr	23-Apr	24-Apr	25-Apr	26-Apr
		Class Duration	60 Minutes	60 Minutes	60 Minutes	60 Minutes	60 Minutes
		# of Students in Art Class	19 Students	15 Students	14 Students	18 Students	13 Students
		Assessment/Project Student Engaged With	Do Now Survey, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Scene+Clay Projects, Artist Statement
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	Yes - "sculpted" clay according to exit ticket, practiced slip and score method discussed in Do Now No - no gallery walk	Yes - engaged in teacher convo, still connecting methods and vocab to demo and Do Now discussion No - no gallery walk	Yes - on track with goals, completely independent today (set up, working, clean up, exit ticket) No - no gallery walk	Yes - met verbal art goal, has clear idea of what still needs to be done tomorrow for L3, filled out exit ticket No - no gallery walk	Yes - reached art goal, reflected on artmaking for L3 and L4 during teacher convo, filled out artist statement No - no gallery walk
		Using Materials To Reach Art Goal	Yes - clay	Yes - clay	Yes - acrylic paint, used colors she mixed yesterday	Yes - acrylic paint	Yes - acrylic paint
		Progress Being Made On Artmaking	Yes - experimented with clay, but did not save anything	Yes - made a ton of clay pieces	Yes - painted most of her clay pieces	Yes - finished painting clay pieces (L4)	Yes - finished painting scene (L3)
	Time Management	Focused On Assessment/Artmaking	Yes - worked with clay for entire art time	Yes - incredibly focused, asked for more clay in order to make more pieces	Yes	Yes - worked until all clay pieces were complete	Yes - focused on painting until she was done, finished everything on time
		Took Necessary Time To Complete Assessment/Artmaking	Yes	Yes - successfully slipped and scored and textured most clay pieces	Yes	Yes - finished clay project	Yes - finished artmaking and assessments within first 1/2 of class
		Worked On Assessment/Artmaking Through All Allotted Time	Yes	Yes	Yes - worked entire art time	Yes - focused on finishing L4 for first 30 minutes of class and then talked to friends while they finished working	Yes - finished painting within 20 minute, cleaned up, and filled out artist statement
	Creativity/Innovation	Original Ideas	Yes - experimented	Yes - original forms	Yes	Yes	Yes
		Evidence Of Ambition/Risk-Taking	Yes	Yes - variety and high quantity of clay forms	Yes - painting most of her clay, helping Purple problem-solve	Yes - finished painting multiple clay pieces	Yes
		Artmaking/Assessment On Par With Student's Level	Yes	Yes	Yes	Yes	Yes
	Collaboration	Civility With Other Students In Group/Conversation	Yes - watched, listened, and participated in demo Yes - volunteered to add texture to demo clay, talked to Blue about clay experimentation throughout class	N/A - no group work today, just individual clay projects	N/A - no group work today, just individual clay projects	N/A - no group work today, just individual clay projects	Yes - very agreeable with Blue - took direction well Yes - mixed paint and painted characters according to Blue's directions on color choice, read post-its out loud to Blue
		Contributed To Group/Class Outcome	Yes - verbal art goal was to experiment with her clay, decided to make clay piece separately for L4 (rather than include it in her scene)	Yes - verbal art goal was to "make clay sculptures" today and paint for the next 2 days	Yes - verbal art goal was to "paint my clay"	Yes - verbal art goal was to "paint the rest of my clay", plans to finish painting scene with Blue tomorrow	Yes - verbal art goal was to "finish my clay and scene"
		Talked To Teacher About Assessment/Artmaking					
	Behavior	Positive During Assessment/Artmaking	Yes	Yes - excited, smiling, has a solid plan for L3 and L4	Yes - all smiles, excited that all of her clay dried, happy with how her clay pieces are turning out Yes - worked independently, helped Purple put her clay pieces back together when her character broke	Yes	Yes
		Engaged With Peers While Working Productively	Yes	Yes - talked to Blue as they worked		Yes	Yes
	Other	Outstanding Dialogue And Notes	There was a lot of excitement in the classroom when clay was introduced	-	"Look at all my sculptures!"	-	"I'll read it" - said to Blue immediately after I passed out post-its

Figure 22. Silver's Observational Data Matrix: Lesson 4. This matrix illustrates all coded data collected from the participant observations of Silver that took place each day of Lesson 4. All related in-progress artwork photos and observation logs that correspond with each day of the lesson can be found in Appendix D.

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When clay was introduced for Lesson 4, she had initially planned to make clay pieces that she would attach to her cardboard scene, but after spending a day experimenting with materials and talking through her ideas with her partner and me, she decided to follow Blue's lead and create clay pieces that were separate from their scene. She continued to make steady progress with her artmaking and assessments, to the point where she asked for more clay on L3D7/L4D2. During this time, she only forgot to write one exit ticket over the course of Lessons 3 and 4. Her exit tickets and art goals and my observation informed the topics I discussed with her each day of the project, and I ultimately ended up learning far more about her Comic Scene and clay pieces than I had with any other projects, not just within this unit, but in the time I had been her art teacher.

Upon her final interview with me after Lesson 4 wrapped up, I learned that she enjoyed the clay project the most because she learned the slip and score technique and that she loved most of the assessments I introduced (see Figures 23 and 24 for details). She particularly enjoyed the Do Now questionnaire activity from Lesson 3 because she "got to use dry erase boards," which she did not usually get to use, and she "liked what the questions were" (personal conversation, April 30th, 2018). Silver's case study also made it clear to me that fruitful conversations and genuine self-reflection can occur as direct results of formative process-oriented art assessments. Had I begun each class by giving my regular instruction and then telling my students to get to work without Post-It comments and questions, reviewing a chalkboard checklist, or having teacher-group conversations, Silver would not have made as many positive changes to her behavior when collaborating within a group nor been engaged in conversation with her partner and me throughout her artmaking process. These assessments facilitated an environment in

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which this neurotypical student benefitted from the accommodations put in place for another student and got increasingly more engaged in the work she was doing as the lessons progressed.

Question	Answer Summary
How did you feel about the 4 projects we did during this comic unit?	I liked them
Which project did you enjoy the most? Why?	Clay - likes making things with it
Which project did you enjoy the least? Why?	Comic Book - didn't color it
Which project did you find most interesting or exciting? Why?	Clay
Which project are you most proud of? Why?	Clay
Do you feel like you had enough time to finish each project?	Yes
During which project do you feel like you learned the most? Why?	Clay - learned how to slip and score
Were any of these four projects difficult?	Comic Scene
Did you feel frustrated at any point during these projects? Why?	Comic Scene
Were my directions confusing at any point during these lessons?	No
Which part(s) of the artmaking process (planning, making, asking for help, talking or working as a member of a group) was/were most difficult for you?	Making the projects
Did you not want to do one or some of these parts? Why?	No - was alright with the whole process
Which part do you feel like you spent the most amount of time on during each project?	Planning the comic book
(See Assessment Scale for Context)	
Why were the 3s your favorite tools to use?	No answer
Did any of these tools help you understand what you needed to do during the project? Which ones?	Yes - could not think of a specific one
Which tools would you like to use again in class in the future?	Do Now Questionnaire
Why were your 1s your least favorite tools to use?	Difficult to talk about plan for comic book
Did any of these tools frustrate you or make anything we did more confusing? Which ones?	No

Assessment Scale (Pre-, Continuous, and Post Included)	Student Rating
Lesson 1: Comic Poster	
Figure drawing Do Now Activity	2.5
1-question Exit Ticket	3
Written Art Goals	3
Pair Pose/Gesture Drawing Activity	2
Telling me the foreground and background in your poster	3
Artist Statement	3
Lesson 2: Comic Book	
Comic Narrative Do Now Activity	3
Peer Planning Checklist	1
Comic Questionnaire	3
Written Art Goals	3
Peer Q+A	3
Artist Statement	3
Lesson 3/4: Group Comic Scene + Clay	
Do Now Questionnaire	3
Do Now Survey	3
Teacher Post-Its from me	3
Teacher-Group Conversations with me	3
Exit Tickets	3
Walking around and looking at other people's projects	2.5
Artist Statement	3

(Left) *Figure 23*. Silver's Interview #2 Data Matrix. This matrix illustrates all coded data collected from the semi-structured interview that took place between Silver and the researcher after the final lesson of the unit (Lesson 4) was complete. All related in-progress artwork photos, assessments, and observation logs from the unit that correspond with this interview be found in Appendix D. (Right) *Figure 24*. Blue's Interview #2 Scale Data Matrix. This matrix illustrates the score that Blue gave to each assessment during Interview #2. The scale ranges from 1 ("really did not like it"), 2 ("did not mind it"), to 3 ("really liked it").

Purple

All data presented in this section is in accordance with the data collected for Purple, a 2nd grade neurotypical girl. Her data has been presented chronologically under the subheadings, "Lesson 1," "Lesson 2," and "Lesson 3/4." Throughout each lesson's narrative, I will discuss Purple's behavior in the classroom, how she reacted to the presented assessments, and how her actions impacted my teaching and the trajectory of the lesson and unit. Throughout her narrative, I will present explanations of artifacts (images of which can be found in Appendix E), quotes from her interviews, and matrices

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that delineate all coded data collected from artifacts, observation, and interviews. Each matrix is labeled with the data collection method that it outlines. All data presented for Purple will be further analyzed later in this chapter and in Chapter V, and all data presented can also be found in Appendix E.

I knew that Purple was driven, quick-witted, and talkative before this study began. She was little, but loud, and throughout this study I slowly began to see that though she had a lot to say during class, it was not until her thoughts were channeled through a collection of art assessments that she began to understand how to talk about her artmaking process constructively. Her case mirrors and contrasts Blue's in multiple ways, which will be discussed after the conclusion of her individual case.

Lesson 1

Purple began this unit on a high note and successfully completed every assessment that was introduced throughout the lesson (see Figures 25 and 26 for details). Her Do Now activity drawing and Pair Drawing Activity showed that she was thinking about how to design her Comic Poster before she was given her poster paper. Her art goals reflected her desire to manage her time and the amount of work she did each day while the Verbal Q+A helped her talk through her many ideas for her poster and future comic book.

She even created a system for herself when filling out her art goal during L1D3, where she checked a box she had drawn on her art goal tag when she accomplished her goal. Though she did not ultimately keep up with this idea, it was encouraging to see her so enthusiastic about these new art assessments. During L1D4, she also asked me for “three positive things and something to improve on,” (personal conversation, March 19th,

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2018) which she had never asked me prior to the introduction of these self-reflective assessments. This led me to believe that the assessments I had implemented until this point in Lesson 1 encouraged her to start thinking about her work more critically than she normally did.

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artemaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L1D1 12-Mar	Art Goal: + Do Now: + Exit Ticket: +	Posing/Gesture: + F vs. B: N/A	+
L1D2 13-Mar	(ABSENT)	(ABSENT)	(ABSENT)
L1D3 14-Mar	Art Goal: + Pair Drawing Activity: + Activity Checklist: +	Posing/Gesture: + F vs. B: +	+
L1D4 19-Mar	Art Goal: +	Posing/Gesture: + F vs. B: +	+
L1D5 20-Mar	Art Goal: +	Posing/Gesture: + F vs. B: +	+
L1D6 26-Mar	(ABSENT)	(ABSENT)	(ABSENT)
L1 Extra Day 27-Mar	Art Goal: + Verbal Q+A: +	Posing/Gesture: + F vs. B: +	+
L1 Extra Day 28-Mar	Art Goal: + Artist Statement: +	Posing/Gesture: + F vs. B: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 25. Purple’s Artifact Data Matrix: Lesson 1. This matrix illustrates all coded data collected from Purple’s assessments during Lesson 1. All related in-progress artwork photos and assessments that correspond with each day of the lesson can be found in Appendix E.

As she worked throughout this lesson, I saw that she could focus on her project while sitting with friends and used the chalkboard list as much as Blue and Silver to stay on track during class. This came in handy after being absent for L1D2 and L1D4 because she directed herself toward the checklist the moment that art started and knew what to work on next without needing to ask me. Even after being absent for two days over the course of the lesson, Purple proved her enthusiasm for the project by working on her poster before art class officially started on L2D1 and the first half of L2D2.

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Lesson # Day #	L1D1	L1D2	L1D3	L1D4	L1D5	L1D6	Extra Day	Extra Day	
Date	12-Mar	13-Mar	14-Mar	19-Mar	20-Mar	26-Mar	27-Mar	28-Mar	
Class Duration	45 Minutes	45 Minutes	45 Minutes	60 Minutes	45 Minutes	45 Minutes	45 Minutes	60 Minutes	
# of Students in Art Class	13 Students		11 Students	15 Students	10 Students		11 Students	14 Students	
Assessment/Project Student Engaged With	Art Goal, Do Now, Exit Ticket	ABSENT	Pair Drawing Activity, Introductory Activity Checklist, Art Goal, Poster Project	Art Goal, Poster Project	Art Goal, Poster Project	ABSENT	Art Goal, Verbal Q+A, Poster Project	Art Goal, Poster Project, Artist Statement	
Material Usage	Connected Artmaking to Assessment	Yes - met art goal and filled out exit ticket	-	Yes - exit ticket and checklist for pair drawing and wrote an art goal for activity	Yes - met art goal	Yes - met art goal	-	Yes - met art goal	Yes - met art goal
	Using Materials To Reach Art Goal	Yes - pencil	-	Yes - pencil	Yes - pencil, colored pencil, Sharpies	Yes - pencil	-	Yes - colored pencil	Yes - colored pencils
	Progress Being Made On Artmaking	Yes - completed Do Now	-	Yes - completed pair drawing activity	Yes - began her poster	Yes - finished drawing ground	-	Yes - background almost done	Yes - finished poster
Time Management	Focused On Assessment/Artmaking	Yes - drew for most of activity	-	Yes - spent all of class catching up on what she missed yesterday - ready to start poster tomorrow	Yes - super focused on and excited about poster	Yes - sat and drew for entire art time	-	Yes - wanted to make progress before art time started so that she could also work on L2D1	Yes
	Took Necessary Time To Complete Assessment/Artmaking	Yes	-	Yes - wrote art goal for pair drawing activity without reminder	Yes	Yes	-	Yes	Yes - spent 20 minutes finishing poster and 5 filling out artist statement
	Worked On Assessment/Artmaking Through All Allotted Time	Yes - left class 5 minutes early with headache (was sick last week)	-	Yes	Yes - worked 20 minutes past designated art time	Yes	-	Yes - worked for 30 minutes before designated art time	Yes - finished poster project in first 1/2 of art time
Creativity/Innovation	Original Ideas	Yes - original character	-	Yes - original pose	Yes - original character and background	Yes	-	Yes - mixing sky colors	Yes
	Evidence Of Ambition/Risk-Taking	Yes - drew figure in a pose	-	Yes - created background after sketching pose to practice for her poster	Yes - made a lot of progress in one day	Yes	-	Yes - colored sky with multiple colored pencils	Yes - made a lot of progress in a short amount of time
	Artmaking/Assessment On Par With Student's Level	Yes	-	Yes	Yes	Yes	-	Yes	Yes
Collaboration	Civility With Other Students In Group/Conversation	N/A	-	Yes - worked productively with pair drawing partner	N/A	N/A	-	N/A	N/A
	Contributed To Group/Class Outcome	N/A	-	Yes - completed pair drawing activity	N/A	N/A	-	N/A	N/A
	Talked To Teacher About Assessment/Artmaking	Yes - knows what she wants to do for her comic	-	Yes - talked to me about her character and comic ideas	Yes - told me all about her poster and ideas behind her comic	Yes	-	Yes	Yes
Behavior	Positive During Assessment/Artmaking	Yes - smiling, excited to draw her character, named her drawing	-	Yes - smiling and laughing all of class, appears to enjoy project a lot	Yes	Yes - giggly and smiling	-	Yes	Yes - worried she would not finish, excited that she finished
	Engaged With Peers While Working Productively	Yes - drew while talking to friend	-	Yes - drew and talked to friend for entire art time	Yes	Yes - talked less than usual	-	No	No - worked quietly
Other	Outstanding Dialogue And Notes	High class energy - took a while to get through directions and activity	-	Japanese character name Comic setting called "Nightmareland"	Asked for "3 positive things and something to improve on," but got distracted by her work and didn't ultimately ask for a final critique	"I don't think I'll finish today" because her clouds are so small, but after working all of class, she finished. Hasn't checked off her first day, but is still meeting daily goals	-	"I don't think I'm gonna finish this week"	"I'm not going to finish today." "I didn't think I'd finish all the clouds, but I did!"

Figure 26. Purple's Observational Data Matrix: Lesson 1. This matrix illustrates all coded data collected from the participant observations of Purple that took place each day of Lesson 1. All related in-progress artwork photos and observation logs that correspond with each day of the lesson can be found in Appendix E.

After successfully completing her Comic Poster project, Purple said in her interview (see Figure 27) that while the project as a whole was exciting, she particularly enjoyed the Artist Statement and the Peer Q+A because they helped her get all of her thoughts about the project out in the open where she could work with them and receive feedback from her peers. She also enjoyed the exit ticket after the Do Now activity,

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saying that “it really helped me put down just how I was doing in my project point and what I needed to do to get better” (personal communication, April 5th, 2018). She did, however, call the Introductory Activity Checklist because “unnecessary” because she already knew what she needed to do (personal communication, April 5th, 2018). In this case, I saw how an assessment I had implemented to help students understand the steps to an activity had actually hindered a student because it became a form of busywork. I kept this in mind when designing future assessments for Lessons 2-4.

Question	Answer Summary
How did you feel about this whole project?	Fun and exciting
Did you enjoy this project?	Yes
Was this project interesting to you?	Yes - getting all of my ideas down
Did anything we did in class make you excited to work on the project?	Yes - the poster in general
Do you feel like you had enough time to do everything?	Yes - just enough time
Were any parts of this project difficult?	Yes - coming up with an entire narrative
Did you feel frustrated at any point?	Yes - on the last day
Was there anything that you didn't want to do?	Introductory Activity Checklist
What do you feel like you spent the most amount of time working on?	The poster itself
Were my directions confusing at any point during the lesson?	How the Do Now related to the poster project
What did you think about the tools we used during this project?	Most of them helped me think through how I was feeling or doing during the project
Which tool was your favorite? Why?	Artist Statement
Which tool was your least favorite? Why?	Introductory Activity Checklist
Do you feel like any of these tools helped you understand what you needed to do each day of the project? Which ones?	No
Do you feel like any of these tools made anything we did more confusing? Which ones?	No
Did you enjoy the writing, drawing, or talking tools most? Why?	Talking

Figure 27. Purple’s Interview #1 Data Matrix. This matrix illustrates all coded data collected from the semi-structured interview that took place between Purple and the researcher after Lesson 1 was complete. All related in-progress artwork photos, assessments, and observation logs from Lesson 1 that correspond with this interview can be found in Appendix E.

Lesson 2

After meeting all assessment objectives and lesson goals in the Comic Poster project, Purple began to surprise me throughout the Comic Book lesson (see Figures 28 and 29 for details). She started off strong and completed the Do Now activity to the best

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of her ability, though she did not raise her hand for any questions about the new vocabulary words. She was naturally an extremely talkative student and normally volunteered to answer any question she knew the answer to, so this showed me that she was beginning this lesson without any prior knowledge of the words or concepts I was introducing. By the end of L2D1, she was using “panel,” one of the new vocabulary words, in conversation with me when describing her plan for her comic.

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L2D1 27-Mar	Do Now: +	Create Comic: + Convey Narrative: + Posing/Gesture: N/A	+
L2D2 28-Mar	Planning Checklist: + Questionnaire: +	Create Comic: + Convey Narrative: + Posing/Gesture: -	+
L2D3 3-Apr	Teacher Post-It: + Art Goal: +/-	Create Comic: + Convey Narrative: + Posing/Gesture: -	+
L2D4 4-Apr	Art Goal: +	Create Comic: + Convey Narrative: + Posing/Gesture: -	+
L2D5 9-Apr	Peer Q+A: +	Create Comic: + Convey Narrative: + Posing/Gesture: -	+
L2D6 10-Apr	Verbal Art Goal: + Artist Statement: -	Create Comic: + Convey Narrative: + Posing/Gesture: -	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 28. Purple’s Artifact Data Matrix: Lesson 2. This matrix illustrates all coded data collected from Purple’s assessments during Lesson 2. All related in-progress artwork photos and assessments that correspond with each day of the lesson can be found in Appendix E.

She proceeded to succeed within the lesson while completing the Peer Planning Checklist and Comic Questionnaire on L2D2, where she enthusiastically talked through her plans for characters, setting, and even dialogue with a partner. When she began drawing a character on the cover of her comic book, she did not utilize posing or gestures even though we had discussed it while going over the chalkboard checklist earlier that same day. I wrote a Post-It for her to read at the start of L2D3 that addressed this gap in learning goals, but she did not address it in her drawing. She also seemed to have lost all

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Lesson # Day #		L2D1	L2D2	L2D3	L2D4	L2D5	L2D6	
Date		27-Mar	28-Mar	3-Apr	4-Apr	9-Apr	10-Apr	
Class Duration		45 Minutes	60 Minutes	45 Minutes	60 Minutes	45 Minutes	60 Minutes	
# of Students in Art Class		11 Students	14 Students	16 Students	16 Students	16 Students	17 Students	
Assessment/Project Student Engaged With		Do Now Activity	Peer Planning Checklist, Comic Questionnaire, Comic Book Project	Teacher Post-It, Art Goal, Comic Book Project	Art Goal, Comic Book Project	Peer Q+A, Comic Book Project	Verbal Art Goal, Comic Book Project, Artist Statement	
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	Yes - Do Now done correctly	Yes - used "panel" (vocab from Do Now) in checklist conversation, clear goals	No - did not want to set art goal	Yes - met art goal	Yes - fruitful Q+A discussion	Yes - met verbal art goal
		Using Materials To Reach Art Goal	Yes - scissors, glue, markers	Yes - pencil	Yes - pencil and colored pencils	Yes - pencil	Yes - pencil	Yes - pencil
		Progress Being Made On Artmaking	Yes - completed Do Now	Yes - worked on cover	Yes - finished cover, dedication page, and first panel page	Yes - finished 1 1/2 more pages	Yes - finished 2 1/2 more pages	Yes - finished 2 more pages
	Time Management	Focused On Assessment/Artmaking	Yes - worked entire time during activity	Yes - worked until art time ended	No - sat in seat, but spent more time talking to friends than working	No - focused more on talking to friends than drawing	Yes	No - extremely distracted by students who finished early
		Took Necessary Time To Complete Assessment/Artmaking	Yes - created comic (part 1) and color-coded (part 2) along with class	Yes - used first 1/2 of class to finish L1, second 1/2 to catch up on L2D2	No - drew for 20-30 minutes, given multiple reminders to write art goal	No - drew for small portion of class, talked all of class	Yes - worked entire art time	No - asked to be done for the day after 20 minutes of class
		Worked On Assessment/Artmaking Through All Allotted Time	Yes	Yes - spent second 1/2 of class catching up to rest of class	No - drew for 20-30 minutes	Yes - drew until end of class, but not much throughout art time	Yes - 10 minute Q+A, drew for rest of art time	No - finished comic book slowly and procrastinated completing artist statement
	Creativity/ Innovation	Original Ideas	Yes - original sequence and narrative	Yes - original plan for narrative and characters	Yes - original narrative	Yes - original narrative	Yes - original narrative	Yes - original narrative
		Evidence Of Ambition/Risk-Taking	Yes - used most of the allotted panels	Yes - asked for a lot of pages for her book	No - not much progress made	Yes - unique way of displaying narrative/panels	Yes - continuing narrative at steady pace	Yes - unique layout
		Artmaking/Assessment On Par With Student's Level	Yes	Yes	Yes - quality was on par No - did not make as much progress as she had the ability to	Yes	Yes	Yes - quality was on par No - quantity and attitude were not
	Collaboration	Civility With Other Students In Group/Conversation	Yes - listened to speakers during vocab review	Yes - checklist with me	N/A	N/A	Yes	N/A
		Contributed To Group/Class Outcome	No - did not raise hand for any vocab answers or questions	Yes - explained her plan for her comic clearly to me	N/A	N/A	Yes - explained her comic and asked her partners questions	N/A
		Talked To Teacher About Assessment/Artmaking	Yes - immediately wanted to talk to me after activity ended	Yes - did checklist with me since rest of class had already finished	Yes - proud to show me what she made at the end of class	No	No	Yes - verbal art goal was to "finish 2 more pages", said she wasn't done and would revisit poses and more narrative after project was over
Behavior	Positive During Assessment/Artmaking	Yes - smiling and focused	No - nervous that she was behind the rest of the class, focused on catching up	Yes - artmaking - art goal	Yes - silly, giggling, chatty	Yes	No - did not want to work on comic	
	Engaged With Peers While Working Productively	Yes - showed peers her comic when completed	No - kept to herself	No - distracted by peers	No - distracted by peers	Yes - chatty, but productive, excited to talk about comic	No - talked about personal topics rather than the project, given 5 warnings to move back to her seat	
Other	Outstanding Dialogue And Notes	"Can I tell you about my comic?" as soon as she finished cutting and gluing. "I liked this"	"Everyone's working and I don't have a partner"	Day back from Spring Break - more kids than we've had for art in a while - rowdy, loud, distracting air about the classroom today.	Not as focused as she was during the poster project, seems invested in her story, but not the comic book itself	Excited by her own comic's narrative, but is taking longer than expected to get it down onto paper	Class overall was hectic and too many materials were on the table already - did verbal art goals instead of planned written ones "Can I be done for the day?" - 20 min in to class	

Figure 29. Purple's Observational Data Matrix: Lesson 2. This matrix illustrates all coded data collected from the participant observations of Purple that took place each day of Lesson 2. All related in-progress artwork photos and observation logs that correspond with each day of the lesson can be found in Appendix E.

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interest in writing an art goal that day and, after numerous reminders to write a goal, she wrote that she did not have a goal for that day and wanted to see how far she could get. With this goal in place, she had not held herself to the same standards she had during Lesson 1, where she set out specific goals and spent time on her artwork to reach them. Purple gradually became distracted by her peers on L2D3, which continued during L2D4 and L2D6.

Throughout these three days of Lesson 2, I began to see that Purple was very easily distracted by her peers and may have been worried that she would not finish her comic book because she had chosen to include so many pages in her book. However, the Peer Q+A re-engaged her to a large degree on L2D5, wherein she excitedly talked to a fellow classmate about her plans to finish her comic. After having this conversation, Purple focused on her artmaking for the remainder of class.

It became clear during this lesson that Purple's experiences in the art room and overall engagement in the project were heavily dependent on talking through her ideas. She was completely neglecting one of the lesson's learning goals and spending more than half of her class time talking to friends about unrelated topics instead of engaging in her project because, on the days that she was not given the chance to talk about her comic book to a peer or to me, she was not thinking much about her project. The art goals had helped her more in Lesson 1 because she talked to her peers and me about what she was making much more than in Lesson 2.

By the end of this lesson, she was using most of the vocabulary words in conversation when talking about her comic, so it was clear that she learned the terminology, but her artmaking suffered as a result of sitting near students who were

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distracting and not being provided with the tools she needed to work through all of the ideas in her head. This became an essential component to the way I designed the assessments for Lessons 3 and 4; I realized I needed to create assessments that prompted her to talk to others about her artwork in order to remain engaged and learning without becoming distracted.

Lesson 3/4

After spending the first two lessons trying to find which assessments engaged which students and which helped them think about their artmaking and the lesson's goals, I created a relatively consistent group of assessments to implement in Lesson 3 and keep in place until the end of the unit. As mentioned in Blue and Silver's case study descriptions, I utilized teacher Post-Its, verbal art goals, teacher-group conversations, student gallery walks, and exit tickets on a daily basis as well as a Do Now activity at the beginning of Lessons 3 and 4 (see Figures 30, 31, and 32 for details).

Purple started the Comic Scene project off strong, as she attempted to mediate a conversation between 6 potential group mates. She was adamant about having her voice heard, but she also said "I like that idea" to some of her group mates, so she was obviously trying to be inclusive of others' ideas (personal conversation, April 11th, 2018). It was obvious from the beginning of this project that she was invested in the narrative they were trying to create, and after I helped the group decide to break into two groups, she spent the rest of L3D1 discussing a plan with her new, smaller group. Though she was absent the following day, Purple jumped right into her group's plan on L3D3 and was excited to get to work.

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Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L3D1 11-Apr	Do Now: +	Group Collaboration: + Convey Narrative: - F vs. B: - Mix 5 Paint Colors: N/A	+
L3D2 12-Apr	(ABSENT)	(ABSENT)	(ABSENT)
L3D3 16-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Exit Ticket: +	Group Collaboration: + Convey Narrative: - F vs. B: + Mix 5 Paint Colors: -	+
L3D4 17-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: +	+
L3D5 18-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: - Convey Narrative: + F vs. B: + Mix 5 Paint Colors: +	+
L3D6/L4D1 19-Apr	Do Now: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: - Create Texture: -	+
L3D7/L4D2 23-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: - Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: - Create Texture: -	+
L3D8/L4D3 24-Apr	Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: - Create Texture: +	+
L3D9/L4D4 25-Apr	Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: - Create Texture: +	+
L3D10/L4D5 26-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Artist Statement: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: - Create Texture: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 30. Purple’s Artifact Data Matrix: Lesson 3. This matrix illustrates all coded data collected from Purple’s assessments during Lesson 3. All related in-progress artwork photos and assessments that correspond with each day of the lesson can be found in Appendix E.

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Lesson # Day #	L3D1	L3D2	L3D3	L3D4	L3D5	
Date	11-Apr	12-Apr	16-Apr	17-Apr	18-Apr	
Class Duration	60 Minutes		60 Minutes	60 Minutes	60 Minutes	
# of Students in Art Class	15 Students		13 Students	18 Students	18 Students	
Assessment/Project Student Engaged With	Do Now Questionnaire, Scene Project	ABSENT	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Exit Ticket, Scene Project	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene Project	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene Project	
Material Usage	<i>Connected Artmaking to Assessment</i>	Yes - discussed scene goals with group	-	Yes - discussed plan with me, filled out exit ticket, reached 1/2 of art goal No - did not do gallery walk	Yes - participated in convo with me, filled out exit ticket No - no gallery walk	
	<i>Using Materials To Reach Art Goal</i>	Yes - all verbal discussion/planning	-	Yes - glue, glitter, cardboard	Yes - acrylic paint	
	<i>Progress Being Made On Artmaking</i>	Yes - long discussion about project goals with group	-	Yes - began building playground for scene	Yes - mixed paint, started painting	Yes - minimal progress from group, painted grass detail
Time Management	<i>Focused On Assessment/Artmaking</i>	Yes - heavily engaged in group discussion, wanted to continue discussion after art time ended	-	Yes - talked and worked with group for entire art time	Yes - excited to work	No - more interested in social conversation with group mates, not in artmaking
	<i>Took Necessary Time To Complete Assessment/Artmaking</i>	Yes - looked around during Do Now, competitive, answered most questions correctly	-	Yes - major improvement in productivity and communication since L2	Yes	No - argued with group members and barely participated in group's painting efforts
	<i>Worked On Assessment/Artmaking Through All Allotted Time</i>	Yes - completed Do Now and spent rest of class talking to group about their plan	-	Yes	Yes	No - distracted for most of art time
Creativity/ Innovation	<i>Original Ideas</i>	Yes - adding her comic's narrative to the group's plan	-	Yes	Yes	Yes
	<i>Evidence Of Ambition/Risk-Taking</i>	Yes - taking up space in group's conversation	-	Yes - ambitious plan to build 3D city scene	Yes - paint mixing	No
	<i>Artmaking/Assessment On Par With Student's Level</i>	Yes - great conversation/debate skills	-	Yes	Yes	No - minimal effort
Collaboration	<i>Civility With Other Students In Group/Conversation</i>	Yes - polite, listened No - rolled eyes when students interrupted each other	-	Yes	Yes - laughing and chatting with group mates as they worked	No - conflict with group over sidewalk color, painted "dog poop" onto grass, tension between her group mates
	<i>Contributed To Group/Class Outcome</i>	Yes - suggested ideas and compromise, discussed the use of her comic's portal and dream/ nightmare narrative, made sure all peers had a chance to share their thoughts	-	Yes - excited to switch to 3D and make playground with group mates for scene, discussed plans to make fountain in the middle of the city	Yes	No
	<i>Talked To Teacher About Assessment/Artmaking</i>	Yes - asked for teacher to help group come to an agreement	-	Yes - verbal art goal was to "make the playground and build the fountain"	Yes - verbal art goal was to "finish the fountain, paint the grass, and start making the people"	Yes - verbal art goal was to "work on the grass and sidewalk"
Behavior	<i>Positive During Assessment/Artmaking</i>	Yes - tried to act as mediator for group	-	Yes - jumped right into group's new project direction, positive, happy	Yes	No
	<i>Engaged With Peers While Working Productively</i>	Yes - frustrated group of 7 debating narrative and 2D vs. 3D	-	Yes - talked about scene throughout entire art time	Yes	No - distracting, mostly arguments about group decisions
Other	<i>Outstanding Dialogue And Notes</i>	"What do you think about..." - several times throughout group conversation in an effort to mediate	-	"Can I show you our project so far?"	She's paying close attention to the teacher post-its and looks forward to discussing them with me	Negative because she doesn't have as much control over the project as she's used to with independent ones?

Figure 31. Purple's Observational Data Matrix: Lesson 3. This matrix illustrates all coded data collected from the participant observations of Purple that took place each day of Lesson 3. All related in-progress artwork photos and observation logs that correspond with each day of the lesson can be found in Appendix E.

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Lesson # Day #		L3D6 / L4D1	L3D7 / L4D2	L3D8 / L4D3	L3D9 / L4D4	L3D10 / L4D5
Date		19-Apr	23-Apr	24-Apr	25-Apr	26-Apr
Class Duration		60 Minutes	60 Minutes	60 Minutes	60 Minutes	60 Minutes
# of Students in Art Class		19 Students	15 Students	14 Students	18 Students	13 Students
Assessment/Project Student Engaged With		Do Now Survey, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Scene+Clay Projects, Artist Statement
Material Usage	Connected Artmaking to Assessment	Yes - experimented with clay, practiced methods discussed in Do Now, filled out exit ticket No - no gallery walk	Yes - a ton of discussion today, but minimal artmaking to connect with assessments, filled out exit ticket No - no gallery walk	Yes - met verbal art goal, filled out exit ticket No - no gallery walk	Yes - met art goal, helpful convo with me about timeline, filled out exit ticket No - no gallery walk	Yes - met verbal art goal, fruitful convo, filled out artist statement No - no gallery walk
	Using Materials To Reach Art Goal	Yes - clay	Yes - paint	Yes - clay	Yes - clay, paint, cardboard	Yes - paint, cardboard
	Progress Being Made On Artmaking	Yes - experimented with clay and made the head of her character out of clay	Yes - painted their city's road	Yes - sculpted character's body out of clay	Yes - finished putting character together and painted buildings for scene	Yes - finished L3/L4
Time Management	Focused On Assessment/Artmaking	Yes	Yes - focused on talking through ideas, but not artmaking	Yes	Yes - most focused she's been since L1 because of close deadline	Yes - excited and stressed toward the end of class
	Took Necessary Time To Complete Assessment/Artmaking	Yes	No - did not spend much time on painting	Yes - much more focused on artmaking now that the deadline is coming up	Yes	Yes - dad arrived to pick her up as she filled out her artist statement - probably felt rushed/overwhelmed
	Worked On Assessment/Artmaking Through All Allotted Time	Yes	Yes - spent most of her time planning, debated which colors to use and what to paint first	Yes	Yes - did not stop working for all of class	Yes - worked until the last possible second of class
Creativity/ Innovation	Original Ideas	Yes	Yes	Yes	Yes	Yes - mostly quick problem-solving
	Evidence Of Ambition/Risk-Taking	Yes - started building her character out of clay	No	Yes - tried to put character back together again	Yes	Yes
	Artmaking/Assessment On Par With Student's Level	Yes	No - a lot of discussion, but minimal artmaking	Yes - effort was on par No - technical skills were off, pieces were too small and pieces fell off, tried to glue pieces back together	Yes	Yes - problem-solving was great No - aesthetics were not because she rushed
Collaboration	Civility With Other Students In Group/Conversation	Yes - watched, listened, and participated in demo	Yes	Yes	Yes	Yes - amazing teamwork with group mates
	Contributed To Group/Class Outcome	Yes - volunteered to add texture to demo clay	Yes - helped 2 group mates paint and plan their scene while others worked on clay	Yes - group was more focused so she was more focused	Yes - finished constructing her clay character and helped group mates paint buildings for their scene	Yes - thought of innovative ways to create what they needed in less time and with different materials than planned
	Talked To Teacher About Assessment/Artmaking	Yes - verbal art goal was to experiment with her clay, decided to use clay in her scene (combine L3 and L4)	Yes - verbal art goal was to "paint the road and plan the rest of the board"	Yes - verbal art goal was to "make my character out of clay"	Yes - verbal art goal was to "work on our characters and make buildings"	Yes - verbal art goal was to "finish our characters and our scene"
Behavior	Positive During Assessment/Artmaking	Yes - smiling and laughing with group members, excited about new material	Yes - happy about project, more engaged with brainstorming with group mates than actually executing ideas	Yes	Yes - excited that tomorrow will be a "bonus day"	Yes
	Engaged With Peers While Working Productively	Yes - talked about their project as they all sculpted their characters	Yes - helped group, but was distracting	Yes - got help from Silver to put her clay character back together while I dealt with a behavior problem at the end of class	Yes - talked to group about project timeline as they worked	Yes - talked about how to finish on time throughout class
Other	Outstanding Dialogue And Notes	There was a lot of excitement in the classroom when clay was introduced	-	-	-	"What can I do?", "What do you need me to do?", "I can paint that" - to group mates

Figure 32. Purple's Observational Data Matrix: Lesson 4. This matrix illustrates all coded data collected from the participant observations of Purple that took place each day of Lesson 4. All related in-progress artwork photos and observation logs that correspond with each day of the lesson can be found in Appendix E.

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L3D5 was the only outlier in Purple's behavior and engagement throughout Lessons 3 and 4. She was argumentative and unproductive, and it was most likely related to events that occurred in school that day and could not be addressed while she was at Portside, I will not speculate here. As a result, I will not include this day of the lesson in my overall analysis of the latter half of this unit.

Over the remaining days of Lesson 3, Purple began thinking about my Post-It comments and questions at the start of class automatically and enthusiastically shared her thoughts on what I had written as well as what her group planned to do that day during our teacher-group conversations. These conversations were equally helpful to Purple and myself because they gave me a window into how Purple was thinking about and planning her project and gave her a daily opportunity to think out loud, which seemed to be missing from the previous lessons. She did not choose to participate in a student gallery walk and look at what other groups were doing at any point during Lessons 3 and 4, but took advantage of the rest of the assessments in order to reach her goals each day.

Purple was excited to participate in both Do Now activities during Lessons 3 and 4, which were a questionnaire and survey projected on the classroom's TV, and gave me some positive feedback toward the end of Lesson 4 when she asked me if "We could use that game show question thing" for more things in the classroom, such as voting on future projects or quizzes (personal conversation, April, 2018). It was so encouraging to hear that she found an assessment tool so enjoyable that she would like to use it again later in the year.

After I learned about her prior knowledge about clay during the survey for Lesson 4, she spent the whole first day of Lesson 4 experimenting with clay, and then proceeded

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to spend the final four days of the lesson switching back and forth between creating her character out of clay and building her Comic Scene with her group. Though my Post-Its and conversations with her group were geared toward setting specific goals and reviewing the slip and score methods they had been introduced to on the first day of Lesson 4, Purple's group rushed to finish on the last day and her clay character completely fell apart. The sheer scale of the scene that Purple's group had designed may have been a contributing factor to the former, but her disregard for slipping and scoring her clay was puzzling.

Purple's final interview revealed an immense amount of insight into how she felt about each project within this unit (see Figures 33 and 34 for details). After talking to her about each of the projects and assessments that she had completed, she made it clear that she enjoyed some of the written and verbal assessments so much that she wanted to use them again in the future. She said that she enjoyed the artist statements because they were composed primarily of multiple-choice questions as opposed to lengthy written ones, and that "they were able to tell you about [my project] without having a conversation with you," meaning that she was able to tell me about how she felt about her project without taking time away from her artmaking (personal conversation, April 30th, 2018). She felt similarly to the game show-inspired Do Now activities in Lessons 3 and 4, saying that she enjoyed that they were quick but still asked, "What do you think?" (April 30th, 2018). When discussing the Comic Questionnaire from the beginning of Lesson 2, she shared that it helped her immensely because it helped her plan her project before she started working on it, and the Peer Q+A and teacher-group conversations helped her because she "just needed to get it out and tell someone about it" (April 30th, 2018). Purple's need to

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verbally think through her ideas for her projects had a huge impact on her artmaking overall, and these aforementioned written assessments allowed her to tell me about what she had done without needing to wait to talk to me. Purple’s opinions and preferences involving these assessments and the artmaking process will be explored at the end of this chapter, where I will compare and contrast Blue, Silver, and Purple’s case studies in order to then draw final conclusions about the impact of formative process-oriented art assessment on a student with special needs and her peers within an inclusive classroom. This will then be expanded upon in Chapter V.

Question	Answer Summary
How did you feel about the 4 projects we did during this comic unit?	Fun
Which project did you enjoy the most? Why?	Comic Poster and Comic Scene
Which project did you enjoy the least? Why?	Comic Book
Which project did you find most interesting or exciting? Why?	Comic Poster
Which project are you most proud of? Why?	Comic Scene
Do you feel like you had enough time to finish each project?	Not for Comic Book or Comic Scene
During which project do you feel like you learned the most? Why?	Comic Scene - learned how to build in 3D
Were any of these four projects difficult?	Comic Book
Did you feel frustrated at any point during these projects? Why?	Comic Book and Comic Scene - not enough time to finish
Were my directions confusing at any point during these lessons?	No
Which part(s) of the artmaking process (planning, making, asking for help, talking or working as a member of a group) was/were most difficult for you?	Working as a member of a group
Did you not want to do one or some of these parts? Why?	Planning with my group - it was difficult
Which part do you feel like you spent the most amount of time on during each project?	Making the projects
(See Assessment Scale for Context)	
	Artist Statement - mostly multiple choice and a chance to tell teacher about project Exit Tickets - quick Comic Questionnaire - helped plan comic Peer Q+A and Teacher-Student Convos - helped talk through ideas Do Now Questionnaire - quick and asked me what I thought
Why were the 3s your favorite tools to use?	
Did any of these tools help you understand what you needed to do during the project? Which ones?	No
Which tools would you like to use again in class in the future?	Artist Statements, Peer Q+A, Do Now Questionnaire and Survey
Why were your 1s your least favorite tools to use?	Didn't feel like she needed them to do the project
Did any of these tools frustrate you or make anything we did more confusing? Which ones?	Peer Planning Checklist

Assessment Scale (Pre-, Continuous, and Post Included)	Student Rating
Lesson 1: Comic Poster	
Figure drawing Do Now Activity	2
1-question Exit Ticket	2.5
Written Art Goals	1
Pair Pose/Gesture Drawing Activity	2
Telling me the foreground and background in your poster	2.5
Artist Statement	3
Lesson 2: Comic Book	
Comic Narrative Do Now Activity	2
Peer Planning Checklist	1
Comic Questionnaire	3
Written Art Goals	1
Peer Q+A	3
Artist Statement	3
Lesson 3/4: Group Comic Scene + Clay	
Do Now Questionnaire	3
Do Now Survey	2
Teacher Post-Its from me	3
Teacher-Group Conversations with me	3
Exit Tickets	2
Walking around and looking at other people's projects	1
Artist Statement	2.5

(Left) *Figure 33*. Purple’s Interview #2 Data Matrix. This matrix illustrates all coded data collected from the semi-structured interview that took place between Purple and the researcher after the final lesson of the unit (Lesson 4) was complete. All related in-progress artwork photos, assessments, and observation logs from the unit that correspond with this interview be found in Appendix E. (Right) *Figure 34*. Purple’s Interview #2 Scale Data Matrix. This matrix illustrates the score that Blue gave to each assessment during Interview #2. The scale ranges from 1 (“really did not like it”), 2 (“did not mind it”), to 3 (“really liked it”).

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Data Analysis

Coding Strategies

I utilized holistic cross-case analysis to inductively code the artifact, observational, and interview data gathered from this study. I began coding all of this data by reviewing each case chronologically and looking for indications of learning and engagement (i.e. my two pre-set codes). I reviewed Blue's narrative first, then Silver's, and then Purple's. Along with this initial reading of each case, I created data matrices that chronicled the data I was reviewing. After combing through each case several times over, I started to see that the types of assessments that were being introduced were creating patterns in student behavior; I began to see that writing, drawing, and verbal/discussion became emergent codes and major themes in my data coding and analysis processes. Due to the nature of this comparative case study, I noted similarities between these three cases and utilized constant comparison to note patterns between students' artifacts, observations, and interviews as the lessons progressed in order to note how the assessments impacted the entire class as well as each student individually.

By noting the patterns chronologically throughout my study about all, some, or individual students' learning and engagement, I was able to discern which assessments had the greatest impact on students' artmaking experiences. I also began to pinpoint the ways in which the assessments I proposed positively and negatively impacted individuals within the larger classroom context by noting the similarities and differences between how participants reacted to specific assessments. It is essential to note that by combing through all of my artifact, observational, and interview data, I slowly started to see how much of an impact the format of the implemented assessment had on each participant's

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artmaking each day. Each participant's individual experiences within this study have already been discussed, but the connections and patterns in and amongst each of them will be explored throughout the rest of this chapter.

Interlocking Data

Each case's data contained within the artifacts, observation, and interviews of this study creates an intricately woven collection of information. Each stands alone and links to other forms of data, which will be discussed below.

Artifacts, including assessments (which are coded) and in-progress photos (which are not), stand alone as an independent form of data because they are a visual chronology of everything each participant physically created throughout the unit. When read along with observation data, however, readers can get a stronger understanding of what each participants' processes looked like throughout each lesson and the unit overall. In addition, when these artifacts are considered along with interviews, readers can get a better understanding of how students were feeling while they were making this artwork. The latter combination adds much more personal student narrative to the process than readers initially see.

Observational data stands alone because it is a visual record of the students' artmaking process from the teacher's point of view. Though its connection to artifacts has already been discussed, when read along with interviews, observational data provides readers with a better understanding of what the students' actions and decision-making looked like in the classroom.

Finally, when interviews are considered independently, they are the most personally rich narratives collected during this study because they are composed entirely

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of direct student dialogue. All connections to artifacts or observational data have already been reviewed above.

The aforementioned connections are important for understanding this study, but when the data collected from artifacts, observation, and interviews is considered together, the reader can begin to understand the complexities of the learning and engagement that occurred through the students' and teacher's eyes. The key to this comparative case study is the images of each participant's in-progress artwork; it is the thread that links all of this coded and analyzed data into a cohesive set of narratives and allows readers to draw firm conclusions about the artmaking and reflection that has occurred.

Summary of Findings

Results

Based on my reflections throughout this study and my data coding process, I have discovered numerous results about my participants, both within their individual cases and across cases. The diagram on the next page illustrates the major relationships I found between Blue, Silver, and Purple's data (see Figure 35). Each participant reacted to the study in some unique ways and shared similar experiences and feelings as the study unfolded.

Overall, the Do Now activities proved to be incredibly useful in helping me determine how to structure the coming lesson because each provided instant feedback on students' prior knowledge and technical skills. On multiple occasions, particularly in Lesson 3, students viewed the Do Now activities as a game, which boosted engagement and informed me of how to approach their learning.

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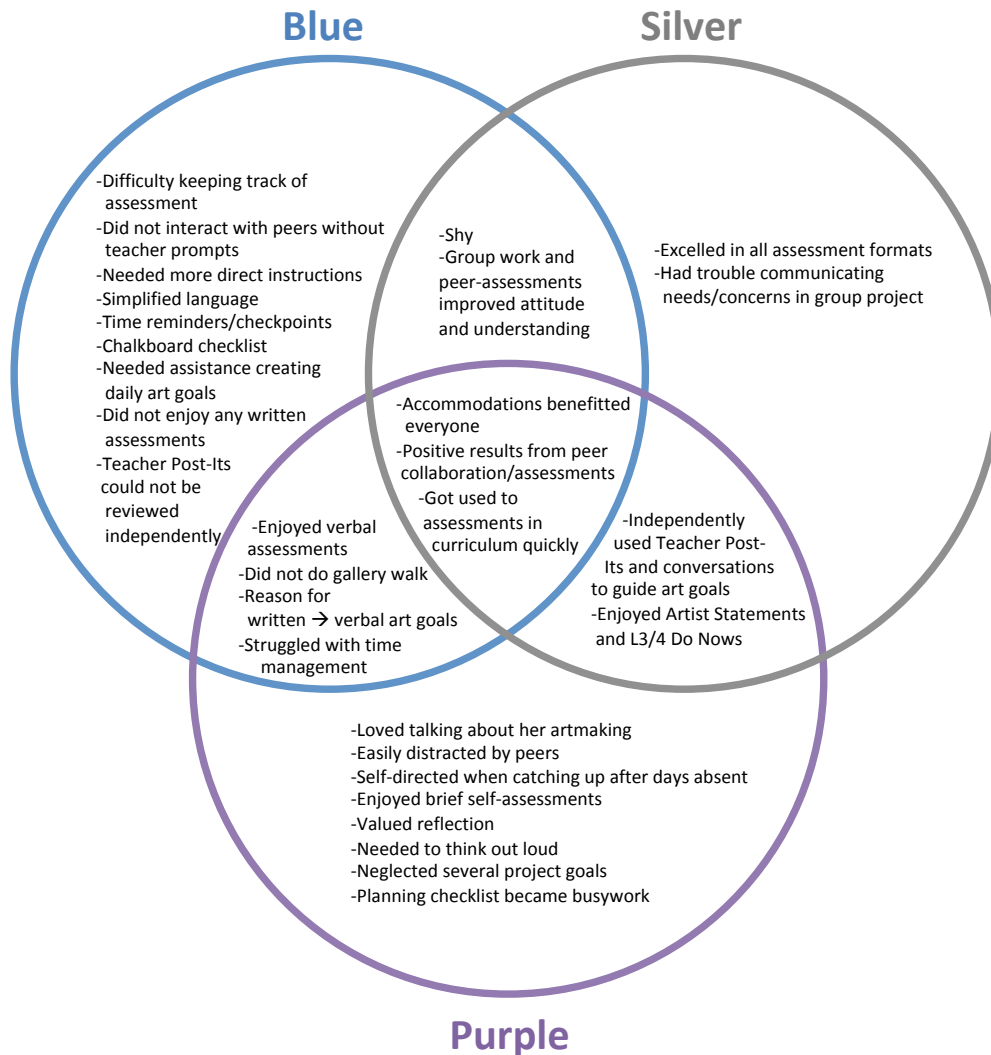


Figure 35. Case Study Relationships. This diagram illustrates the major relationships found between the ways in which each of the three participants reacted to and were impacted by the formative process-oriented art assessments within this research study. It outlines each participant's unique responses, commonalities amongst each of them, and commonalities amongst all of them. This diagram is based on the artifact, observational, and interview data collected and analyzed during this study.

The main result that I found time and time again throughout this study was that the accommodations and modifications I implemented in order to benefit Blue helped my two neurotypical participants as well. The class checklist that I kept on my blackboard throughout each lesson was a constantly available check-in point for my students to use to know what was expected of them. Having this up in the classroom not only helped me

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concisely track each day's overall goals, but helped all of my participants stay on track each day and help further communicate what the goals and steps of the projects were.

Making the switch from primarily written to primarily verbal assessments during Lessons 3 and 4 was done specifically to help Blue communicate ideas without the stress and extra time that written art goals required. This switch, though, helped Purple as well because it offered her a constructive outlet to talk through her ideas with her peers and me without causing her to become easily distracted by other members of the classroom. Verbal assessments helped all three participants make connections with classmates and push them to think more about how they were thinking through their projects.

Keeping the language of all written assessments simple was done to accommodate for Blue's less developed reading skills, but this ultimately helped to keep directions short, instruction straightforward, and helped to facilitate more independent artmaking and reflection. This is clearly evident when looking at all three participants' Artist Statements and exit tickets. Minimizing the amount of physical assessments for students to keep track of was also done after I saw how easily Blue became overwhelmed in Lesson 1 when multiple written assessments were introduced during one class. Keeping the amount of written assessments to a minimum also helped Silver and made it easier for me, as the teacher and researcher, to keep track of what tools students were using each day.

I also discovered that when this type of assessment was in place, a cycle of feedback between my students and their teacher occurred naturally. As I continually coded my data, I found that because each of the assessments I implemented was intended to help my students self-assess their artmaking as well as provide me with more

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information as to what they understood and what needed to be explained and emphasized more in the future, feedback was constantly flowing from my students to me and vice versa. This study provides evidence as to how formative process-oriented assessment had the power to create a cyclical flow of knowledge and feedback within my art room (see Figure 36).

This cycle of feedback occurred at the start of each of the four lessons within this study. It began with my students completing pre-assessments, which not only prompted me to reflect on the results, but also informed the way I delivered my instruction that day. Students then received instruction from me, set art goals for the day, and then participated in their artmaking and completion of continuous assessments for the remainder of class. These assessments prompted students to reflect on their artmaking. I then took all of this student work and reflection, along with my own participant observation, and reflected on my teaching methods and strategies from that day and how students responded to my instruction and the assessments.

All of this reflection led to daily revision of my plan for the next day's art class. From here, I was able to give more informed instruction to the entire class. After giving instruction for the day, this cycle began anew every day, giving me the opportunity to give direct feedback and implement accommodations and modifications at any point in the lesson that I saw necessary. Post-assessments then occurred after 5-6 rotations of this cycle at the end of each lesson, and then the entire process began again with the next lesson's pre-assessment. This cycle felt natural to my students and me by Lesson 2, and helped foster a positive attitude toward communication and reflection that I had not seen as strongly in my classroom until this study occurred.

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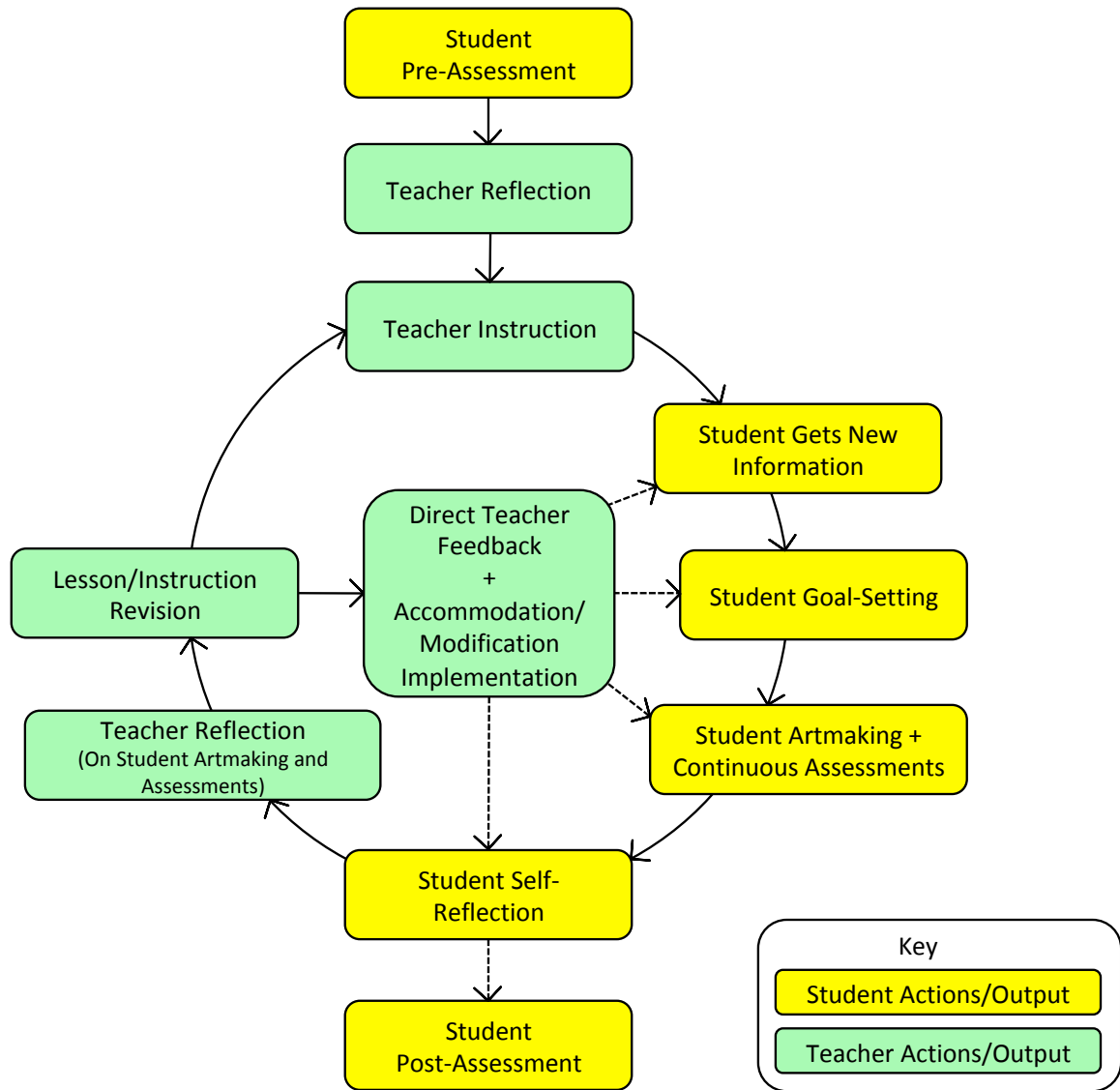


Figure 36. Formative Process-Oriented Art Assessment Feedback Cycle. This diagram illustrates the cycle of feedback and knowledge that occurred between my students and me when I implemented formative process-oriented art assessments into each lesson of my unit within this study.

Reasons Behind Results

These results occurred because of the nature of formative process-oriented assessments. I created daily checkpoints and activities for my students to use to reflect on what they needed to accomplish, what they succeeded in accomplishing, what they knew and did not know, and develop ideas for artmaking through both formal and informal written, drawn, and verbal assessments. The results mentioned above were direct effects

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of the assessments that I implemented and created both intentional and unintentional moments of reflection for my students. The nature of this comparative case study also allowed me to gather an exorbitant amount of artifact, observational, and interview data from each participant and discuss each as an individual case study as well as how they related to each other within the wider context of an inclusive art classroom.

Overall Reflections

In the early stages of planning this research study, I thought that it would be wise to have every detail about the unit plan and assessment methods finalized before the study began in order for everything to run smoothly and for my data collection to be accurate. On the contrary, I ended up using these formative process-oriented assessments to change the scope of my lessons to benefit the learning and engagement of all of my participants. The feeling of my art class changed upon the start of this study, and I think it is because I began to challenge my students to think more about what they were doing and why they were doing it. Though this comparative case study was not intended to be read as a definitive guide for how to use these proposed assessments, it does offer a collection of cases that delineate how a variety of assessments impacted three unique students in an inclusive elementary-level art classroom.

By observing my participants' responses to each assessment, I learned that the assessment format had just as much of an impact on some students' learning and engagement as its actual content. I learned this quickly when switching from written to verbal art goals; some students set goals easier when they wrote it down and kept it in front of them, others did so when they said their goals out loud, and some performed the same in both formats.

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I also realized that providing consistent assessments, such as the art goals started in Lesson 1, the teacher post-its started in Lesson 2, the teacher-student conversations in Lessons 3 and 4, or the Artist Statements at the end of all four lessons helped acclimate students to regularly reflecting on their artmaking process. Maintaining a consistent format of assessments throughout each lesson naturally built assessment into the classroom routine. This also helped me, as the teacher and researcher, easily track what students were thinking about and at which points I needed to intervene or create an accommodation or modification according to the students' needs.

Overall, I also found that verbal and visual assessments worked better with my particular class and participants in the beginning of class when students were excited to get down to business and start their artmaking for the day, and written assessments were given much more consideration once the artmaking was over and everything had been put away. Though my students showed that they could be incredibly reflective about their artmaking while they worked, I needed to constantly take their range of young ages and different abilities into account when considering what to implement at which point in each class.

CHAPTER V: DISCUSSIONS AND IMPLICATIONS FOR THE FIELD

Introduction to Findings

Overall Themes

I began coding my artifact, observational, and interview data by using learning and engagement as my key themes. As I combed through my data several times over, I began to see that writing, drawing, and verbal/discussion became themes within the context of the assessments' formats, each impacting participants in different ways. These themes ultimately led to the creation of all of the data matrices and diagrams explained within the previous chapter. Cyclical feedback and revision also became themes when considering the overall impact of the study on my classroom as a whole and how these assessments could function in other future art classrooms, which I will discuss later in this chapter.

Reasoning Behind Data Analysis Methods

I utilized an inductive coding process throughout the holistic cross-case analysis of my collected data in order to unearth the most amount of information about what happened with each of my participants during the study. By initially reviewing my artifact, observation, and interview data using learning and engagement as pre-set codes, I was able to create data matrices that I could then break down further and see how each type of assessment (i.e. written, drawn, and verbal/discussion) impacted each participant. All lesson and assessment goal criteria were based on learning and engagement, which gave my constant comparison case study a framework in which I could easily begin viewing data broadly and then hone in on solid indications of learning and engagement as a result of different forms of formative process-oriented assessments.

Presentation of Findings

Findings In Context of Research Question

My research shows that the learning and engagement of my student with ASD and two of her neurotypical peers improved as a result of the implementation of formative process-oriented art assessments. These assessments allowed me, as the teacher-researcher, to pinpoint which assessment and lesson material formats made the most sense to each student as well as get a stronger understanding of what each student was thinking about throughout each lesson. By creating more frequent and accessible modes of communication with and amongst my students, I was able to use these assessments to more easily adapt assessment tools, information, and my overall lesson and classroom designs to better serve my student with special needs as well as her neurotypical peers.

Though my research question solely addresses students with special needs, it is imperative to note that the accommodations I made to some of the assessments and lesson designs that were made in response to Blue's needs benefitted one or both of my neurotypical students as well.

Findings In Context of Literature Sources

My findings from this research have begun to close the aforementioned gap in research between art assessment and students with special needs. The data I have collected clearly illustrates the full narratives of how a student with special needs and two of her neurotypical peers positively interacted with formative process-oriented art assessment within an inclusive classroom, which has not been done before.

The cyclical feedback discussed earlier directly correlates with Andrade, Hefferen, and Palma's research on formative art assessment (2014), but pushes it further

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to include the experiences of students with special needs. Reflection and learning occurred between my students and myself on a daily basis, as Figure # illustrated, because the assessments I presented aimed to both give me information about what my students were thinking about and challenged them to reflect on their artmaking. Self-assessment, self-reflection, peer feedback, and teacher feedback all became daily occurrences as a direct result of these assessments.

As Andrade, Hefferen, and Palma suggested in their research (2014), revision became a natural and essential component to students' artmaking processes and my teaching practices within my own study. Adapting assessments according to student interest and abilities sculpted students' experiences in my classroom for the better. Redesigning written assessments to better fit Blue's learning needs and changing written assessments into verbal ones made my teaching material more accessible and engaging for all of my participants. Though some assessments benefitted some students more than others, the process of consistently rethinking my lessons and assessment tools and formats as they were introduced to and used by students in order to find more effective patterns in implementing assessments benefitted my participants' experiences as a whole.

In keeping with Fountain (2014) and Beattie's work (1997), maintaining a student-centered approach to art assessment created a classroom environment in which all participants' needs were considered and addressed. All changes that occurred, both in the lessons and assessments, revolved around individual and class-wide needs and interests. Recording data for the study enhanced the already informative nature of formative assessment, and basing all data collection on process-oriented criteria helped to create a bountiful collection of results. The formative process-oriented assessments that I utilized

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throughout this study created a unit that allowed me to tailor it to my specific class of unique learners.

My decision to include a variety of assessment tools throughout each lesson helped to create the “balanced” assessment structure that Gruber emphasizes in his work (2008). Though I did not create balance in the sense of using formative and summative assessments, I did create it by utilizing pre-assessments, continuous assessments, and post-assessments, as well as a variety of written, drawn, verbal/discussion, formal, informal, independent, and collaborative assessment formats. The nature of these assessments helped me create flexible methods and materials to present to my students that could be altered according to student needs as the lessons progressed.

Findings In Context of Researcher As Self and Participant

As a result of my research, I have gathered an enormous amount of information about how to enhance my future teaching practices. I have learned that the use of pre-assessments, continuous assessments, and post-assessments in a combination of written, drawn, verbal/discussion, formal, informal, independent and collaborative formats yield an incredible amount of information about individual students and the class as a whole. Putting a four-lesson art unit under a microscope and logging three types of data over the course of a month and a half allowed me to see how much information a teacher can share and receive from his or her students in an realistic classroom setting.

Students and teachers can and should be consistently learning from each other in an art classroom setting, and these types of assessments made this an achievable goal in my classroom. Though the intense degree of data collection and analysis carried out in this study is unrealistic for an everyday classroom setting, it is important to note that the

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actual implementation of these assessments in the future is an attainable goal of mine. Not all assessments need to be logged by the teacher, so using any and all of these assessments in my classroom in the coming years of my teaching practice without the need to photocopy, date, and file everything I introduce to my students is far less stressful to consider.

Findings In Context of Research Environment

The results I have gathered from this comparative case study are incredibly specific to my students and my classroom, so though they cannot speak for the experiences of all students with special needs nor all members of an inclusive classroom, they do offer evidence that formative process-oriented art assessments were positively impactful in these three particular cases. The knowledge I have gained from this research has not only impacted my own teaching practice (and will follow me throughout the rest of my teaching career), but can also be shared with other educators at Portside. The work that I have done should not be directly translated to other classrooms at this research environment or other art classrooms, but it can be a step in understanding how to make a similar impact in other art classroom settings by using this assessment model.

Implications For The Field

Impact On Art Educators

This study's findings are incredibly valuable to art educators because of the increasing prevalence of inclusion and accountability in schools. The current scope of art education research did not reflect these major shifts until this study, and the information provided within this thesis has begun to fill this gap. Art teachers need more information about how the assessments they are expected to implement in their classrooms might

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affect their students with special needs as a result, and this study is an example of how formative process-oriented assessments have done so in an actual classroom setting.

This research study acts as a shining example of three cases in which formative process-oriented assessments were implemented into an art curriculum and the teacher was able to better understand her students, which allowed students to ultimately learn about, engage with, and reflect on their artmaking far more than they had previously. Though I do not in any way condone pulling the assessments I have described in this study and implementing them directly into other classrooms, I do feel that the narratives described throughout this research will provide art educators with frameworks in which to think about how to adapt art assessment into their own classrooms according to their own students' unique needs and skills. I also hope that this study shows art educators how flexible this assessment model can be and how much can be accommodated and modified without taking away valuable prep or instructional time.

Overall Impact

This comparative case study acts as hard evidence of the direct impacts of assessment on a student with special needs and two neurotypical students within an inclusive classroom. In addition to the specific narratives and conclusions about assessment in an inclusive art classroom that this study provides, this research has also shined a light on a group of students that have previously been ignored by art education research. This study is one step in the direction of uncovering a world of understanding about how students with special needs think about and respond to instructional material in the art room.

Implications For Further Research: Next Questions

I have wondered how I might have improved my students' learning experiences more or gathered more information throughout my research, but the sheer scale of this study made it necessary to abandon some of these ideas along the way. Additionally, upon the completion of my data analysis, several questions regarding the need for future research also came up. The following is a list of questions and calls for future research that I have considered upon the completion of my research:

- Though I have examined each participant's experiences throughout this unit as they relate to assessment, I invite other researchers to sew their narratives together and pick them apart as they may relate to a larger or different issue that I have not discussed. Each student's story is rich and full of pieces that can be constructed and reconstructed ten times over, so I must emphasize that though my analysis has been extensively examined, additional conclusions can and should be drawn by other educators in the field (in order to learn more about what has occurred).
- The time constraints of this research did not allow me to incorporate teacher interviews during this study. As Sabol, Madeja, and Dorn discussed in their research (2004), multiple teachers' input on the assessment of students' work is important to the validity of one's research, so it would be important to see how other teachers might have interpreted the data I collected. If the data within this research were to be reviewed by additional art educators, how might they have interpreted the data?
- It would be beneficial to the field to see how this research question could be studied in other classroom settings, including, but not limited to, public and private schools, other non-profits and after-school programs, and high-income, middle-income, and

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low-income areas. What would a study on the impact of formative process-oriented art assessment on an inclusive elementary-level classroom look like in other inclusive classroom settings?

- Though the specific unit plan and assessments used within this study should not be directly applied to other art programs, how might a similar design that utilizes this assessment framework be adapted and applied to other art classrooms (based on that class' specific needs and skills)?
- What additional results could have been gathered from this study if formal and informal assessments were codes in the data analysis process?
- How would the design of this study have functioned if multiple students with special needs were participants?
- How do formative process-oriented art assessments impact students with special needs at an elementary level vs. a middle school or high school level?
- How might the impact of formative process-oriented art assessment be determined in a research style other than the comparative case study format utilized in this thesis?
- How might my data have been impacted if a different format for collecting observational data (i.e. daily anecdotal seating charts) were used in this research study design?
- Does the aforementioned cycle of feedback between a teacher and his or her students occur within other classrooms that utilize this assessment framework?
- How would these results have differed if students were prompted to write their art goals based on their exit ticket from the previous day?

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Conclusion

This action-based research study allowed me to investigate the impact of formative process-oriented art assessment on students with special needs within an inclusive classroom. These assessments engaged my students in lesson material and helped them learn the art content that I introduced because they allowed me to better understand how they were thinking on a daily basis. This type of assessment created a cycle of feedback between my students and myself in which I could consistently keep track of what my students understood. I also found that the accommodations and modifications that I implemented for my participant with special needs equally benefitted my neurotypical participants.

The underlying principle I have found throughout my research is that it is ultimately more beneficial for all students to ask them how they are doing rather than how they did. Knowledge within a classroom should never flow in just one direction, and this study proved how much information can be shared between a teacher and her students by embracing art assessment. Assessments should make students think, talk, and ask about their artmaking while also providing teachers with quick, clear, and consistent feedback about how they can adjust their teaching strategies to better meet the needs of their unique students. A combination of independent and collaborative, formal and informal, and verbal, visual, and written assessments can all yield these results and all exist within a formative process-oriented assessment framework.

This study has established a strong baseline of understanding of the marriage of art assessment and inclusive classroom frameworks. The collection and analysis of the artifact, observation, and interview data within my comparative case study was incredibly

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labor-intensive, but accumulated an incredible amount of information in response to my research question. My investigation of a way to better understand my students and improve my teaching has been accomplished through this study, but more must be done in the field of art education.

Researchers in the field of art education must continue to conduct action-based case study research on how different types of assessments impact students with special needs. Though this thesis has helped to begin to answer this question, much more research needs to be done in order to determine the wider scope of how students with special needs are being impacted by assessments. I have begun to answer the question of how students with special needs are impacted by assessment in the art room, but I urge any and all of my peers in the field to take this baton and further question how we might better understand *all* of our students.

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APPENDIX A: PERMISSIONS

MA THESIS CONSENT FORM

RESEARCH SITE SUPPORT FORM

Kim Creighton
Portside Arts Center
2531 E. Lehigh Ave.
Philadelphia, PA 19125

To Whom It May Concern:

I, Kim Creighton, give permission to Katherine Videira to conduct an action research study at the Portside Arts Center during the spring 2018 semester in order to fulfill the requirements of her Master's thesis at Moore College of Art & Design. I understand that this project is intended to research the impact of formative process-oriented art assessment on students with special needs in an inclusive elementary-level classroom.

I understand that Katherine Videira will be a teacher-researcher who will be teaching art while gathering data on Mondays and Tuesdays during our After School Arts Program (ASAP). I understand she will be collecting data using various methods including interviews, observations, and written/visual student self-assessments.

Sincerely,
Kim Creighton

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MA THESIS CONSENT FORM

INFORMED CONSENT FOR STUDENTS

DESCRIPTION OF THE RESEARCH: Your child is invited to participate in a research study entitled “The Impact of Formative Process-Oriented Art Assessment on Students With Special Needs in an Inclusive Elementary-Level Classroom.” This research study could potentially offer valuable information to the fields of art education and inclusive education about how art teachers can use brief assessments throughout an art lesson to help students with special needs think more critically about their artmaking and actually improve their learning and engagement. Within this study, these brief assessments will take the form of mini-artmaking activities, artist statements, checklists, questionnaires, and feedback forms to be completed throughout their regular art lesson with me. This study will take place every Monday and Tuesday over the course of 2 months. For this study, these brief assessments will be completed *by the entire Sharks class as a new part of our regular art lessons. Your child will not be pulled from their regular ASAP classroom to participate in this study – every Sharks student will participate in these assessments and art lessons, but I will only be collecting data from students whose parents have given me a signed consent form.* I will not be asking to view any personal information on students such as IEPs, student records, or behavior programs. During one-on-one interviews, student participants will be audio recorded. These audio recordings will provide information that I will use in writing my thesis and the audio recordings will be destroyed upon the completion of my study. This study will take place at the Portside Arts Center in the Sharks classroom during our artmaking portion of our After School Arts Program (ASAP), and I, Katherine Videira, will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effect on your child’s standing in ASAP should you or your child decide not to participate in this study. The assessments I use for this study will be presented to the entire Sharks class, but data will only be collected for my study from those who choose to participate. Therefore, your child will not be singled out or pulled out from any portion of our art class if you chose not to participate in the study. The research has the same amount of risk students will encounter during a usual art or classroom activity. If your child feels uncomfortable for any reason at any point in this study, special arrangements can be made, and/or you can pull your child out of the study without penalty or repercussions. The benefits from the study include positively affecting students’ learning and engagement through assessments that focus on learning how students think and feel about their artmaking and using that information to adjust my own teaching methods so that I may teach them more effectively.

PAYMENTS: There will be no payments for you for your child’s participation in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject’s confidentiality will be preserved. I am the sole researcher of this study. For the collection, analysis, and reporting of all data, all of the participants will be given a pseudonym to prevent

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individuals from being identified. Any charts used in my thesis or presentations will be coded. All the data that I collect for this research project will be kept in a locked file box in my home to which I have sole access. The audio recordings will be destroyed upon the completion of my thesis. I will reserve the right to use the data I collect but the students' identity will continue to remain confidential.

TIME INVOLVEMENT: Your child's participation in the study will take place every Monday and Tuesday during ASAP for approximately 2 months in spring 2018.

HOW WILL RESULTS BE USED: The results of the study will be used in determining of the implemented art assessments had any impact on the learning and engagement of students with special needs within an inclusive elementary-level classroom. The study will be reported in the form of a thesis, which serves to fulfill my requirements for a Masters degree in Art and Art Education with an Emphasis in Special Populations.

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MA THESIS CONSENT FORM

INFORMED CONSENT FORM FOR STUDENT PARTICIPATION IN
RESEARCH

Dear Parent / Guardian, _____

I am contacting you to request permission for your child, _____, to participate in a special project at the Portside Arts Center. Katherine Videira, a Graduate Student in Art Education at Moore College of Art & Design and lead art teacher at Portside, is conducting a research study entitled “The Impact of Formative Process-Oriented Art Assessment on Students With Special Needs in an Inclusive Elementary-Level Classroom.” This research study could potentially offer valuable information to the fields of art education and inclusive education about how art teachers can use brief assessments throughout an art lesson to help students with special needs think more critically about their artmaking and actually improve their learning and engagement. You are invited to an information session at the Portside Arts Center for parents of invited students on _____ where you may ask questions following the review of attached material. Details of this study are disclosed below.

1. This study will take place every Monday and Tuesday over the course of 2 months. I, Katherine Videira, will be implementing assessments in the forms of brief artmaking activities, artist statements, checklists, questionnaires, and feedback forms throughout the course of 4 in-class art lessons during the artmaking portion of the Portside Arts Center’s After School Program (ASAP). My data collection methods will include assessments completed by study participants, observations of participants during class time, and one-on-one interviews with participants.
2. For this study, these brief assessments will be completed *by the entire Sharks class as a new part of our regular art lessons. **Your child will not be pulled from their regular ASAP classroom to participate in this study – every Sharks student will participate in these assessments and art lessons, but I will only be collecting data from students whose parents have given me a signed consent form.*** I will not be asking to view any personal information on students such as IEPs, student records, or behavior programs. During one-on-one interviews, student participants will be audio recorded. These audio recordings will provide information that I will use in writing my thesis and the audio recordings will be destroyed upon the completion of my study. This study will take place at the Portside Arts Center in the Sharks classroom during our artmaking portion of our After School Arts Program (ASAP), and I, Katherine Videira, will conduct the research study.
3. No risks are foreseen. Your child’s participation is voluntary. Non-participating students will not be penalized in any way. Students’ standings as members of ASAP will not be affected in any way if a student elects to not participate.

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4. Participant's identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site to which I have sole access. Pseudonyms will be used to represent student participants across all data collection, analysis, and reporting.
5. If there are further questions now or during the research, I can be reached at [REDACTED] and at [REDACTED]
6. If you have any further questions, you may also reach out to my professor, Amanda Newman-Godfrey at [REDACTED] or my MA Program Director, Lauren Stichter at [REDACTED]

Attached you will find INFORMED CONSENT and PARTICIPANT'S RIGHTS forms which further detail the study. Should you have any questions at all, please do not hesitate to contact me at [REDACTED] or [REDACTED] at any time. Additional copies of all enclosed forms will also be provided to you again after the information session. Should you wish your child to participate, please sign and return the form below to Katherine Videira no later than _____. Thank you for your time and consideration in this matter.

Research at Moore College of Art & Design, that involves human participants, is overseen by the Institutional Review Board. Questions regarding your rights as a participant should be addressed to:

Lauren Stichter
Moore College of Art & Design
20th and the Parkway, Philadelphia, PA 19103
[REDACTED]

**PLEASE SIGN, DETACH, AND RETURN THIS SECTION TO
KATHERINE VIDEIRA NO LATER THAN _____.**

I understand the conditions of this study and that participation is entirely voluntary. I or my child can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child's, returned to me, removed from the records, or destroyed.

I, _____ do hereby give permission for my child,
Parent / Guardian Name

_____ to participate in this research study at the Portside Arts Center
Student Name

Parent / Guardian Signature

Researcher Signature

Date

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MA THESIS CONSENT FORM

PARTICIPANT'S RIGHTS FOR STUDENTS

Principal Researcher: Katherine Videira

Research Title: The Impact of Formative Process-Oriented Art Assessment on Students with Special Needs in an Inclusive Elementary-Level Classroom

- I have read and discussed the INFORMED CONSENT forms with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My child's participation in this research study is voluntary. I may refuse to have him or her participate or withdraw from participation at any time without jeopardy to my child's standing in the Portside Arts Center's After School Arts Program (ASAP).
- The researcher may withdraw my child from the research at his/her professional discretion.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to allow my child to continue to participate, the researcher will provide this information to me.
- Any information derived from the research project that personally identifies my child will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- If at any time I have any questions regarding the research or my child's participation, I can contact the researcher, who will answer my questions. The researcher's phone number is [REDACTED] and her email address is [REDACTED].
- If at any time I have comments or concerns regarding the conduct of the research or questions about my child's rights as a research subject, I should contact the Moore College of Art & Design Institutional Review Board (IRB). The director, Lauren Stichter, can be reached at [REDACTED] and [REDACTED]. Or, I can write to the IRB at Moore College of Art & Design, 20th and the Parkway, Philadelphia, PA 19103
- I should receive a copy of the INFORMED CONSENT and this PARTICIPANT'S RIGHTS document.
- If audio recording is part of this research,
 - I () consent to have my child audio recorded.

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- I () do NOT consent to have my child audio recorded.

Only the principal researcher and members of the program faculty will view the written, artwork and audio taped materials.

- Written, artwork, and audio taped materials,
 - () may be viewed in an educational setting outside the research.
 - () may NOT be viewed in an educational setting outside the research.

My signature means that I agree that my child may participate in this study.

Participant's signature: _____ Date: _____

Name: _____

If necessary:

Researcher's Verification of Explanation

I certify that I have carefully explained the purpose and nature of this research to

_____ in age-appropriate language.
Participant's name

He/she/they has had the opportunity to discuss it with me in detail. I have answered all his/her/their questions and he/she/they provided the affirmative agreement (i.e. assent) to participate in this research.

Researcher's Signature

Date: _____

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APPENDIX B: PROTOCOLS

PARTICIPANT OBSERVATION PROTOCOL

Date:
Lesson # ___ Day # ___

Students Today:
Participants: S1: Blue / S2: Silver / S3:Purple

Teacher's Area



- NOTE**
- Material Usage
 - Effort
 - Engagement
 - Time Management
 - Creativity/Innovation
 - (Collaboration)
 - Behavior
 - Dialogue

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INTERVIEW #1 PROTOCOL

Project: Comic Posters

Date: _____

Time: _____

Location: _____

Interviewer: _____

Interviewee: _____

Release form signed? _____

Approximate length of interview: 10-20 minutes / 3 major questions

Purpose of Research:

What is the impact of formative process-oriented art assessment on students with special needs within an inclusive elementary-level classroom?

- *What **interests** them about artmaking?*
- *What can I do as a teacher to better **facilitate** these ideas?*
- *What is **challenging** for this particular student during their artmaking process?*
- *What **tools** can I use to find this out?*
- *How can I turn this information into an **accommodation/modification** for this student OR alter the design of the lesson to make it more accessible to all students?*
- *What **modes of communication** are favored by these students to complete assessments? Artmaking? Class discussions?*

Opening Dialogue to Interviewee:

Thank you for coming to sit and talk with me about your art. I'm going to ask you 3 questions. Take as much time as you need to come up with your answers and explain them to me. There are no right or wrong answers and nothing you say will upset me as your teacher, so say whatever you think and feel to answer my questions.

Spark:

How are you feeling today?

We are going to talk about the Comic Poster project that we just finished. To review, you've done a Do Now drawing activity and answered a question about how you felt drawing it (show student their Do Now and exit ticket), completed a pair drawing

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activity and checklist (show pair drawing activity), talked to me about foreground and background, made a poster (show poster), written an art goal before each day of art (show copies of art goals), and filled out an artist statement (show artist statement). Are you ready to tell me about the process of doing and making all of this?

1. How did you feel about this **whole project**? (Gesture to lesson components in front of students)

- *Did you **enjoy** this project?*
- *Was this project **interesting** to you?*
- *Did anything we did in class make you **excited** to work on the project?*
- *Do you feel like you had **enough time** to do everything?*

2. Were any parts of this project **difficult**? (Gesture to lesson components in front of students)

- *Did you feel **frustrated** at any point?*
- *Was there anything that you **didn't want to do**?*
- *What do you feel like you **spent the most amount of time** working on?*
- *Were my **directions confusing** at any point during the lesson?*

3. What did you think about the **tools** we used during this project? (Gesture to lesson components in front of students for each question)

To review, the tools we used were the Do Now drawing activity and question, your checklist for the pair drawing activity, our quick chat about foreground and background, your daily art goals, and your artist statement.

- *Which tool was your **favorite**? **Why**?*
- *Which tool was your **least favorite**? **Why**?*
- *Do you feel like any of these tools **helped you understand** what you needed to do each day of the project? Which ones?*
- *Do you feel like any of these tools made anything we did **more confusing**? Which ones?*
- *Did you **enjoy the writing, drawing, or talking tools** most? **Why**?*

Closing Dialogue:

Thank you so much for talking to me about your art!

*Is there **anything else you would like to say** about your Comic Poster or what we did in the art room during this project?*

*Do you have any **questions** about the **comic poster project** or **tools** you've worked on so far?*

You did an awesome job today talking about your artmaking, how you feel about your project, and thinking about how all of these tools are making you feel. You can head back into the classroom now to finish up what you're working on.

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INTERVIEW #2 PROTOCOL

Project: Entire Unit (Lessons 1-4)

Date: _____

Time: _____

Location: _____

Interviewer: _____

Interviewee: _____

Release form signed? _____

Approximate length of interview: 10-15 minutes / 3 major questions

Purpose of Research:

What is the impact of formative process-oriented art assessment on students with special needs within an inclusive elementary-level classroom?

- *What **interests** them about artmaking?*
- *What can I do as a teacher to better **facilitate** these ideas?*
- *What is **challenging** for this particular student during their artmaking process?*
- *What **tools** can I use to find this out?*
- *How can I turn this information into an **accommodation/modification** for this student OR alter the design of the lesson to make it more accessible to all students?*
- *What **modes of communication** are favored by these students to complete assessments? Artmaking? Class discussions?*

Opening Dialogue to Interviewee:

Thank you for coming to sit and talk with me again about your art. It's been a few weeks since we did this last time and it's going to work the same way. I'm going to ask you 3 questions and you may take as much time as you need to come up with your answers and explain them to me. There are no right or wrong answers and nothing you say will upset me as your teacher, so say whatever you think and feel to answer my questions. Some of your answers may sound the same as the ones you gave last time and that's okay.

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Spark:

How are you feeling today?

These 3 questions are going to be about the 4-lesson unit that we've been working on in art for the past month and a half. To review, within this unit, we've made comic posters, comic books, comic scenes, and clay sculptures. Your answers can be about any or all of these projects.

1. How did you **feel** about the **4 projects** we did during this **comic unit**? (Gesture to projects in front of student)

- *Which project did you **enjoy the most**? **Why**?*
- *Which project did you **enjoy the least**? **Why**?*
- *Which project did you find most **interesting** or **exciting**? **Why**?*
- *Which project are you **most proud of**? **Why**?*
- *Do you feel like you had **enough time** to finish each project?*
- *During which project do you feel like you **learned the most**? **Why**?*

2. Were any of these **four projects difficult**? (Gesture to lesson components in front of student)

- *Did you feel **frustrated** at any point during these projects? **Why**?*
- *Were my **directions confusing** at any point during these lessons?*
- *Which part(s) of the **artmaking process** was/were **most difficult** for you?*
 - ***Planning** your project*
 - ***Making** your project*
 - ***Asking** for help/asking questions*
 - ***Talking** about your artwork with me or other students*
 - ***Working** as a member of a group*
- *Did you **not want to do** one or some of these parts? **Why**?*
- *Which part do you feel like you **spent the most amount of time** on during each project?*

3. Now pretend that you're a **judge**. I'm going to tell you the **full list of activities** that we used during these 4 lessons and you're going to **rate them** on a **scale of 1-3 stars or smiley faces**. 1 means you really didn't like it, 2 means you didn't mind doing it, and 3 means you really loved it. Each time I say an activity, you tell me 1, 2, or 3. Does that make sense? (Gesture to lesson components in front of student for each question)

- *Lesson 1: Comic Poster*
 - *___ Figure drawing Do Now Activity*
 - *___ 1-question Exit Ticket*
 - *___ Written Art Goals*
 - *___ Pair Pose/Gesture Drawing Activity*
 - *___ Telling me the foreground and background in your poster*
 - *___ Artist Statement*

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- *Lesson 2: Comic Book*
 - ___ *Comic Narrative Do Now Activity*
 - ___ *Peer Planning Checklist*
 - ___ *Comic Questionnaire*
 - ___ *Written Art Goals*
 - ___ *Peer Q+A*
 - ___ *Artist Statement*

- *Lesson 3/4: Group Comic Scene + Clay*
 - ___ *Do Now Questionnaire*
 - ___ *Do Now Survey*
 - ___ *Teacher Post-Its from me*
 - ___ *Teacher-Group Conversations with me*
 - ___ *Exit Tickets*
 - ___ *Walking around and looking at other people's projects*
 - ___ *Artist Statement*

- *You said that you **really loved** _____. Why were these your **favorite** tools to use?*
- *Did any of these tools **help you understand** what you needed to do during the project? **Which ones?***
- *Which tools would you like to **use again** in class in the future?*
- *You said that you **really didn't like** _____. Why were these your **least favorite** tools to use?*
- *Did any of these tools **frustrate you** or make anything we did **more confusing?** **Which ones?***

Closing Dialogue:

Thank you so much for talking to me about your art!

*Is there **anything else you would like to say** about any of the four projects or what we did in the art room during these projects?*

*Do you have any **questions** about these **four projects** or **tools** you've worked on so far?*

You did an awesome job today talking about your artmaking, how you feel about your project, and thinking about how all of these tools are making you feel. You can head back into the middle classroom now to finish up what you're working on.

TEACHING PROTOCOL

LESSON PLAN 1

FIGURE DRAWING → COMIC POSTERS

Learning Goals:

- Students will be able to demonstrate an understanding of either accurate human proportions or posing and gestures (depending on their aesthetic goals for their comics) in the drawing of their comic characters(s).
- Students will be able to demonstrate an understanding of foreground and background in their drawings/posters of the main character from his or her original comic world/series.

Description of Project:

This will be the first of four lessons in a unit designed around our class trip to Amalgam Comics and Coffeehouse as part of our Entrepreneur Program. In each of these lessons, students will produce products that will ultimately be displayed in a collaboratively designed comic store-themed community space in our middle gallery room. In this first lesson, students will practice technical skills and begin designing their own comic book worlds by creating a poster of their comic's main character(s). Students will participate in a Do Now pre-assessment that will give the teacher an understanding of students' starting skill levels as well as an introductory activity centered on either understanding human proportions or posing and gestures (depending on their aesthetic goals for their comics). Students will then create a poster of their main character(s) using the knowledge they gained from the teacher's instruction, their introductory activity, and feedback from the teacher based on pre-assessments and continuous assessments. Upon completing this lesson, students will also fill out an artist statement.

Art Reference/Inspiration:

Class trip to Amalgam Comics and Coffeehouse

Vocab/Elements/Principles:

- *Figure Drawing* – A drawing of the human form
- *Realistic* – Representing something/someone in an accurate or lifelike way
- *Cartoon* – A drawing of something/someone that is exaggerated or simple
- *Proportion* – The relationship in size between different parts of the human figure
- *Pose* – The way that someone sits or stands
- *Gesture Drawing* – Quick drawings that focus on the pose or movement of a figure
- *Foreground* – The part of an image that is nearest to the observer (front)
- *Background* – The part of the image that is farthest from the observer (back)

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Accommodations/Additional Tools

- Lesson schedule/steps and final poster goals broken down into checklists on large class chalkboard
- Wooden manikins
- Foreground/Background image displayed in classroom

Materials:

Do Now Activity

- Art Goal
- 1/4 cut paper
- Reflective Exit Ticket slip
- Pencils and erasers

Introductory Activity (choose from proportions or posing and gestures)

- Activity Checklist
- 1/2 cut paper for pair drawing activity
- Proportions handout
- Proportions/lined worksheet
- Pencils and erasers

Poster

- Daily Art Goals
- Foreground vs. Background Verbal Q+A
- 1/2 cut and whole paper (students choose size)
- Foreground/background image
- (Wooden manikins if needed)
- Pencils and erasers
- Crayons
- Markers
- (Other drawing materials if needed/requested by students)

Assessments

- **Pre-Assessment**
 - Do Now drawing activity (drawing)
 - Reflective Exit Ticket (scale)
- **Continuous Assessments**
 - Checklist for introductory activity (checklist)
 - Art Goals (short answer)
 - Foreground vs. Background Q+A (verbal)
- **Post-Assessment**
 - Artist Statement (list, scales, short answer)

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LESSON PLAN 2

NARRATIVE + FIGURE DRAWING → COMIC STRIPS/BOOKS

Learning Goals:

- Students will be able to visually communicate a story through the creation of a comic strip and/or comic book.
- Students will be able to convey the narrative of their comic by utilizing characters, setting, plot, sequence, and dialogue.
- Students will be able to plan their comic's narrative through a collaborative peer activity.
- Students will be able to demonstrate an understanding of posing and gestures in the drawing of their comic characters.

Description of Project:

This will build off of the previous comic poster lesson by pulling students' new knowledge about gesture, poses, and proportions into a narrative framework. For this second lesson in our comic unit, students will create their own comic strip and/or comic book. Students' comics may include the character from their posters in the first lesson or they can also create new characters and/or comic worlds. Students will participate in a Do Now pre-assessment that will help the teacher gauge students' prior knowledge and understanding of comic and narrative elements, including panels, sequence, characters, pose, dialogue, setting, and plot. After a class discussion, peer planning activity, and some student and teacher feedback, students will create their own comic strips and/or comic books. They will be able to choose their paper size and shape as well as their medium/media. Teacher will provide feedback throughout this process based on students' art goals as they relate to the learning goals of the project. Upon completing this lesson, students will also fill out an artist statement.

Art Reference/Inspiration:

Class trip to Amalgam Comics and Coffeehouse

Vocab/Elements/Principles:

- *Comic Strip* – A short sequence of boxes that tells an amusing story, usually printed in a newspaper
- *Comic Book* – A magazine or book that tells a story similar to a comic strip, but in a longer format
- *Panel* – A single image (or box) in a comic
- *Sequence* – An order of events
- *Narrative* – A story
- *Character* – A person in a comic (Who)
- *Setting* – Where and when a story takes place (Where/When)
- *Plot* – The main events in a comic (What/Why)
- *Dialogue* – A conversation between two or more people
- *Pose* – The way that someone sits or stands

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Accommodations/Additional Tools

- Lesson schedule/steps and final comic goals broken down into checklists on large class chalkboard
- Wooden manikins
- Comic examples and vocab displayed in classroom

Materials:

Do Now Activity

- Panel handout
- 1/4 cut white paper
- Color code handout
- Scissors
- Glue stick
- Pencils and erasers

Peer Planning Activity

- Checklist
- Pencils and erasers
- Comic Questionnaire

Comic Strip/Book

- Teacher paper cutting station
- Daily Art Goals
- Paper (students choose size and shape)
- Stapler
- (Wooden manikins if needed)
- Pencils and erasers
- Crayons
- Markers
- Colored Pencils
- (Other drawing materials if needed/requested by students)

Assessments

- **Pre-Assessment**
 - Do Now narrative activity and discussion (cutting/pasting, drawing, writing, and verbal)
- **Continuous Assessments**
 - Art Goals (short answer)
 - Peer Planning Activity (verbal and checklist)
 - Comic Questionnaire (multiple choice and short answer)
 - What Did I Work On Today? Exit Ticket (checklist and short answer)
 - Comic and Narrative Elements Q+A (verbal)
- **Post-Assessment**
 - Artist Statement (list, scales, short answer)

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LESSON PLAN 3

NARRATIVE + PAINTING → CARTOON SET DESIGN

Learning Goals:

- Students will be able to work collaboratively in groups of 3-6 to combine elements of each of their original comics into a single story.
- Students will be able to convey a narrative within their scene by using characters, setting, and plot.
- Students will be able to demonstrate an understanding of foreground and background by depicting and identifying both their scene.
- Students will be able to mix at least 5 different paint colors to use in their scenes.

Description of Project:

This project will build off of the first two lessons of this unit, pulling students' new knowledge about gesture, poses, foreground, background, narrative, setting, plot, and characters into a theatrical framework. After being introduced to the concept of set design, students will partake in a large-scale group project wherein they will collaboratively combine their comic worlds into a single story. They will depict this reinvented world in a single painted panel, or "scene," on a large piece of tri-fold cardboard. Students will experiment with color mixing while creating a scene composed of a foreground, background, and narrative that represents a part of each participant's original comic. Students will participate in a Do Now pre-assessment that will help the teacher gauge students' memory of previously assessed concepts from this unit as well as prior knowledge about color mixing. Students will complete an exit survey at the end of each day and receive consistent student and teacher feedback throughout the artmaking process based on students' art goals as they relate to the learning goals of the project. The lesson will conclude with an artist statement.

Art Reference/Inspiration:

Class trip to Amalgam Comics and Coffeehouse and theater set design

Vocab/Elements/Principles:

- *Set Design* – The creation of theatrical, as well as film or television, scenery
- *Scene* – The place where a narrative occurs in a show, film, or creative work
- *Panel* – A single image (or box) in a comic
- *Foreground* – The part of an image that is nearest to the observer (front)
- *Background* – The part of the image that is farthest from the observer (back)
- *Narrative* – A story
- *Character* – A person in a comic (Who)
- *Setting* – Where and when a story takes place (Where/When)
- *Plot* – The main events in a comic (What/Why)
- *Pose* – The way that someone sits or stands

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Accommodations/Additional Tools

- Lesson schedule/steps and final set design goals broken down into checklists on large class chalkboard
- Wooden manikins
- Color wheel displayed in classroom
- Foreground/Background image displayed in classroom
- Narrative elements color-coded handout (from Lesson 2) available

Materials:

Do Now Activity

- Worksheet
- Pencils and erasers

Exit Tickets

- Question slip
- Pencils and erasers

Cartoon Set Design

- Daily Art Goals
- Tri-fold cardboard
- Pencils and erasers
- Acrylic paint
- Paint brushes
- Water cups
- Aprons
- Rags
- Trays
- Egg cartons
- Sealable containers
- Plastic spoons
- Tape
- Any additional materials students wish to use (with teacher's approval)

Assessments

- **Pre-Assessment**
 - Do Now Questionnaire (multiple choice, writing, drawing)
- **Continuous Assessments**
 - Art Goals (short answer)
 - Teacher Post-Its (written teacher feedback)
 - Quick Gallery Walk/Observation (visual)
 - Teacher-Group Convo (verbal)
 - One-Sentence-Summary with Teacher (verbal)
 - How Did I Do Today? Exit Ticket (checklist and short answer)
- **Post-Assessment**
 - Artist Statement (list, scales, short answer)

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LESSON PLAN 4

NARRATIVE + CLAY → 3D COMIC ELEMENTS

Learning Goals:

- Students will be able to demonstrate their understanding of the slip and score method by creating an object out of clay that is composed of multiple forms.
- Students will be able to demonstrate their understanding of texture by creating multiple textures on the surface of their clay object.

Description of Project:

This lesson has been scaffolded as a result of the students' interest in incorporating 3D elements into their comic scenes in Lesson 3. Students who wish to incorporate their clay pieces into their comic scenes may do so, and those who have chosen to keep their comic scenes 2-dimensional may create clay pieces as a separate project. This lesson will begin with a brief Do Now in form of a quick "thumbs up-thumbs down" survey from the teacher to glean information about students' overall knowledge of working with clay and texture. The teacher will then demonstrate the slip and score method as well as ask students how they might show a variety of textures on the demo clay. Students will each be given an equal amount of clay to work with and be prompted to create something that ties in with their narratives from Lessons 1-3, but will have the freedom to decide what they wish to make with it; some may choose to create their characters while others create objects or scenery. They will then paint their clay objects when they have completely dried. All continuous assessments from Lesson 3 will be carried out the same way in Lesson 4, as these two lessons will be happening in tandem in the classroom for the remainder of the unit. Students will complete an exit survey at the end of each day and receive consistent student and teacher feedback throughout the artmaking process based on students' art goals as they relate to the learning goals of the project. The lesson will conclude with an artist statement.

Art Reference/Inspiration:

Class trip to Amalgam Comics and Coffeehouse and theater set design

Vocab/Elements/Principles:

- *Slip* – Clay mixed with water to the consistency of cream, used as an adhesive to join pieces of clay
- *Score* – Making marks on the edges of two pieces of clay before joining with slip
- *Texture* – The way an objects feels or looks to feel like
- *Form* – A 3D object that has height, length, and width
- *Pose* – The way that someone sits or stands

Accommodations/Additional Tools

- Lesson schedule/steps and final set design goals broken down into checklists on large class chalkboard
- Wooden manikins
- Color wheel displayed in classroom

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- Narrative elements color-coded handout (from Lesson 2) available
- Slip and score steps poster displayed in classroom

Materials:

Do Now Activity

- PowerPoint questions
- Teachers checklist

Exit Tickets

- Question slip
- Pencils and erasers

Clay

- Clay
- Board (to work on)
- Clay tools
- Sealable containers for slip
- Sealable plastic bags
- Plastic gloves (if needed)
- Aprons
- Acrylic paint
- Paint brushes
- Water cups
- Aprons
- Rags
- Trays
- Egg cartons

Assessments

- **Pre-Assessment**
 - Do Now Thumbs Up-Thumbs Down Survey (verbal, visual)
- **Continuous Assessments**
 - Art Goals (verbal)
 - Teacher Post-Its (written teacher feedback)
 - Quick Gallery Walk/Observation (visual)
 - Teacher-Group Convo (verbal)
 - How Did I Do Today? Exit Ticket (checklist and short answer)
- **Post-Assessment**
 - Artist Statement (list, scales, short answer)

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Appendix C: Blue Data

BLUE ARTIFACT IMAGES

LESSON 1

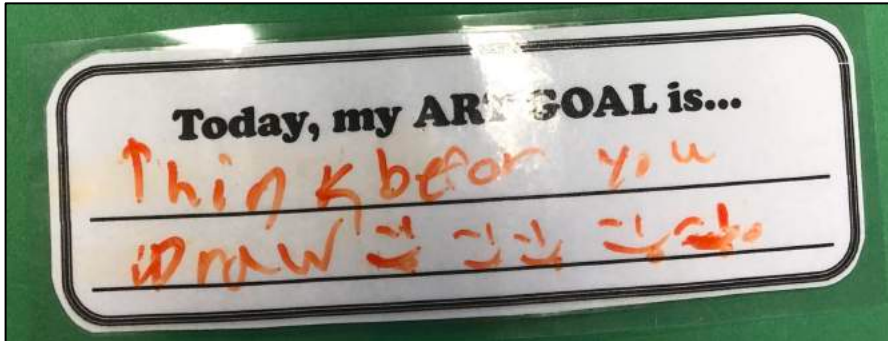


Figure 37: Blue's Art Goal (Assessment), L1D1, March 12th.



Figure 38: Blue's Do Now Activity (Assessment), L1D1, March 12th.

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Name: [REDACTED]

How *confident* did I feel when drawing this person? (Circle one point)

← ● ● ● ● ● →

Extremely Confident Really Confident A little Confident Not Really Confident Not at all Confident

Figure 39: Blue's Exit Ticket (Assessment), L1D1, March 12th.

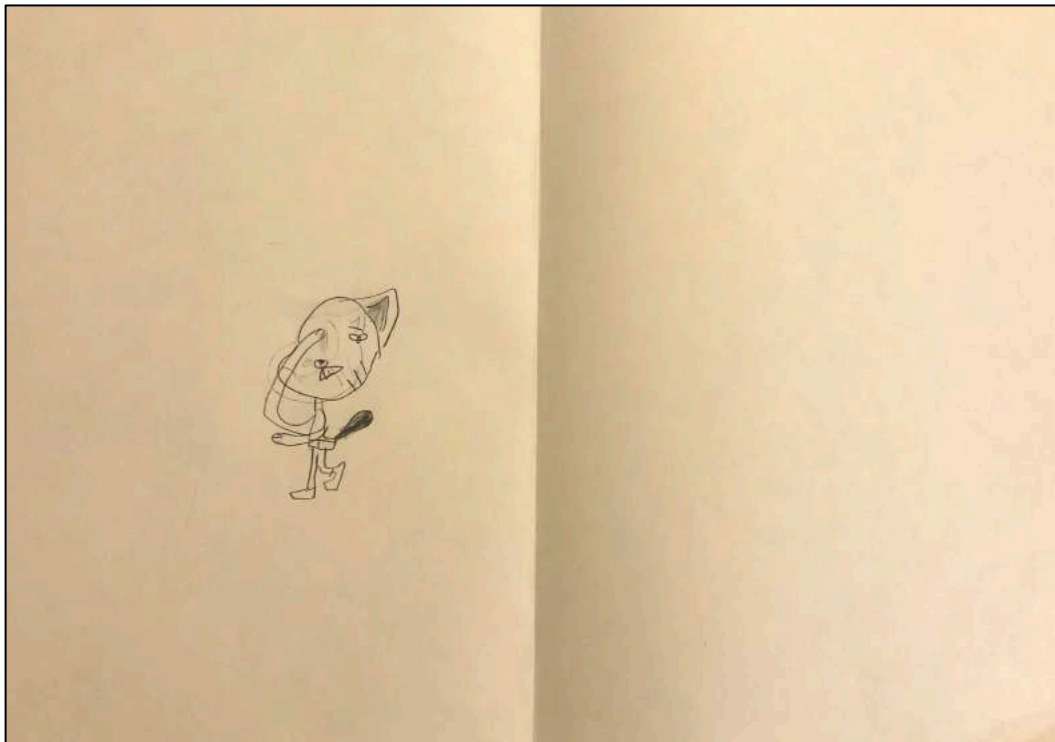


Figure 40: Blue's Pair Drawing Activity (Assessment), L1D2, March 13th.

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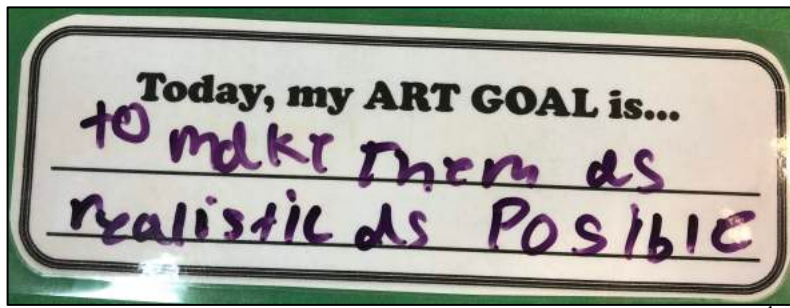


Figure 41: Blue's Art Goal (Assessment), L1D6, March 26th.

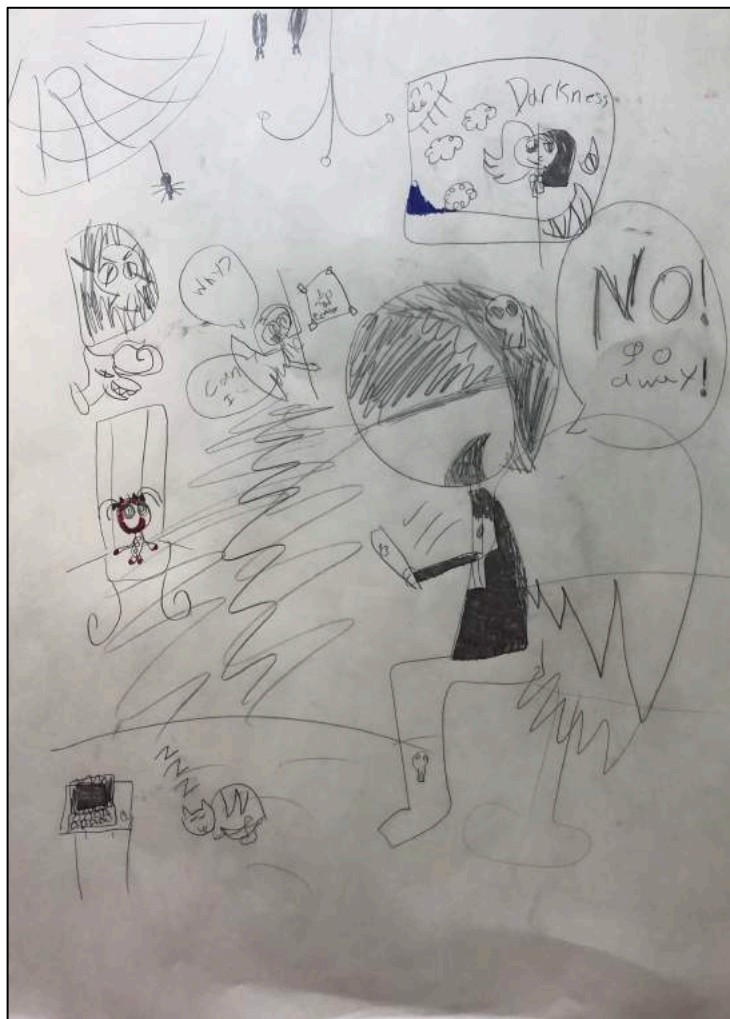


Figure 42: Blue's Poster Project (In-Progress Artwork), L1D6, March 26th.

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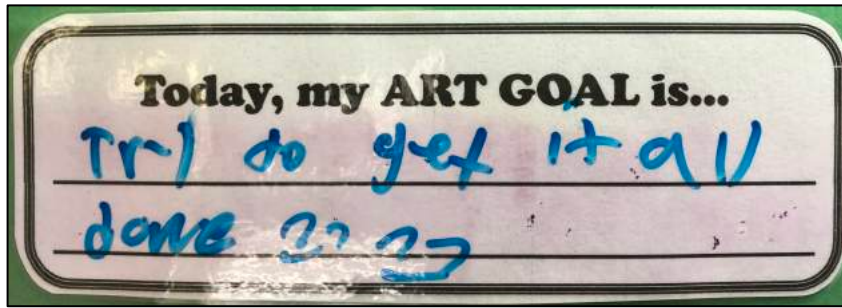


Figure 43: Blue's Art Goal (Assessment), Extra Day, March 28th.



Figure 44: Blue's Poster Project (Completed Artwork), Extra Day, March 28th.

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Name: [REDACTED]

THE COMIC POSTER
ARTIST STATEMENT

MY MATERIALS

1. I chose to use _____ to create my Comic Poster. (Circle all you used)

Crayons Markers Pencil

Colored Pencils Sharpies Other: _____

2. When I used my materials, I think I was _____. (Circle one point)

← ● ● ● ● ● →

Neat/Organized A LITTLE neat/organized NOT neat/organized

MY INTEREST

3. I tried my best during this project. (Circle one point)

← ● ● ● ● ● →

Absolutely Most of the time Kind of Not Really Not at all

4. I feel like this project was _____. (Circle one point)

← ● ● ● ● ● →

Exciting Fun Alright Eh Boring

I think this because we got to make cool posters

MY CREATIVITY

7. I used my own ideas during this project. (Circle one point)

← ● ● ● ● ● →

Absolutely Most of the time Kind of Not Really Not at all

Figure 45: Blue's Artist Statement, p. 1 (Assessment), Extra Day, March 28th.

3:22

MY TIME MANAGEMENT

5. I felt like I had _____ to finish this project. (Circle one point)

← Plenty of time Just enough time Not enough time →

6. I spent my art time working toward reaching my Art Goal every day. (Circle one)

← Absolutely Most of the time Kind of Not Really Not at all →

ALL IN ALL

8. I am proud of the art project I created. (Circle one point)

← Absolutely Mostly A little Not really Not at all →

9. Two things I did really well were:

1. making it look cool

2. funny characters

10. One thing I could have done better is staying in the lines

MY CREATIVITY

← _____ →

Figure 46: Blue's Artist Statement, p. 2 (Assessment), Extra Day, March 28th.

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LESSON 2

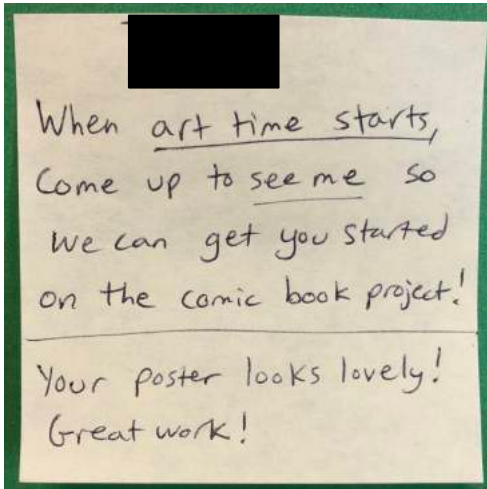


Figure 47: Blue's Teacher Post-It (Assessment), L2D3, April 3rd.



Figure 48: Blue's Do Now Activity (Assessment), L2D3, April 3rd.

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Peer Planning Checklist

My Name: _____

My Partner's Name: _____

My partner told me all about their comic's...

- Characters**
- Dialogue**
- Setting**
- Plot**
- How their comic **panels** are going to look on the page
- My partner's **narrative** makes sense to me
- Comic's **title** and **cover**
- My partner sounds ready to fill out their comic questionnaire and start their comic!**

Figure 49: Blue's Peer Planning Checklist (Assessment), L2D4, April 4th.

Comic Questionnaire

1. I finished the peer planning activity with my partner. **Yes / No**

2. I want to make a **Comic Strip / Comic Book**

3. I would like my paper to look like: (circle one)

Comic Strips **Comic Books**

Small	Large	Long Rectangle Pages	Tall Rectangle Pages	Square Pages
-------	-------	----------------------	----------------------	--------------

4. I need 4 pieces of this paper.

Figure 50: Blue's Comic Questionnaire (Assessment), L2D4, April 4th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 195 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

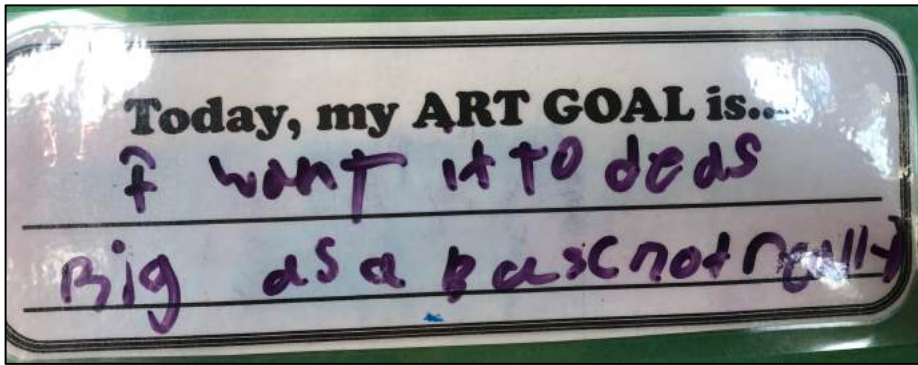


Figure 51: Blue's Art Goal (Assessment), L2D4, April 4th.

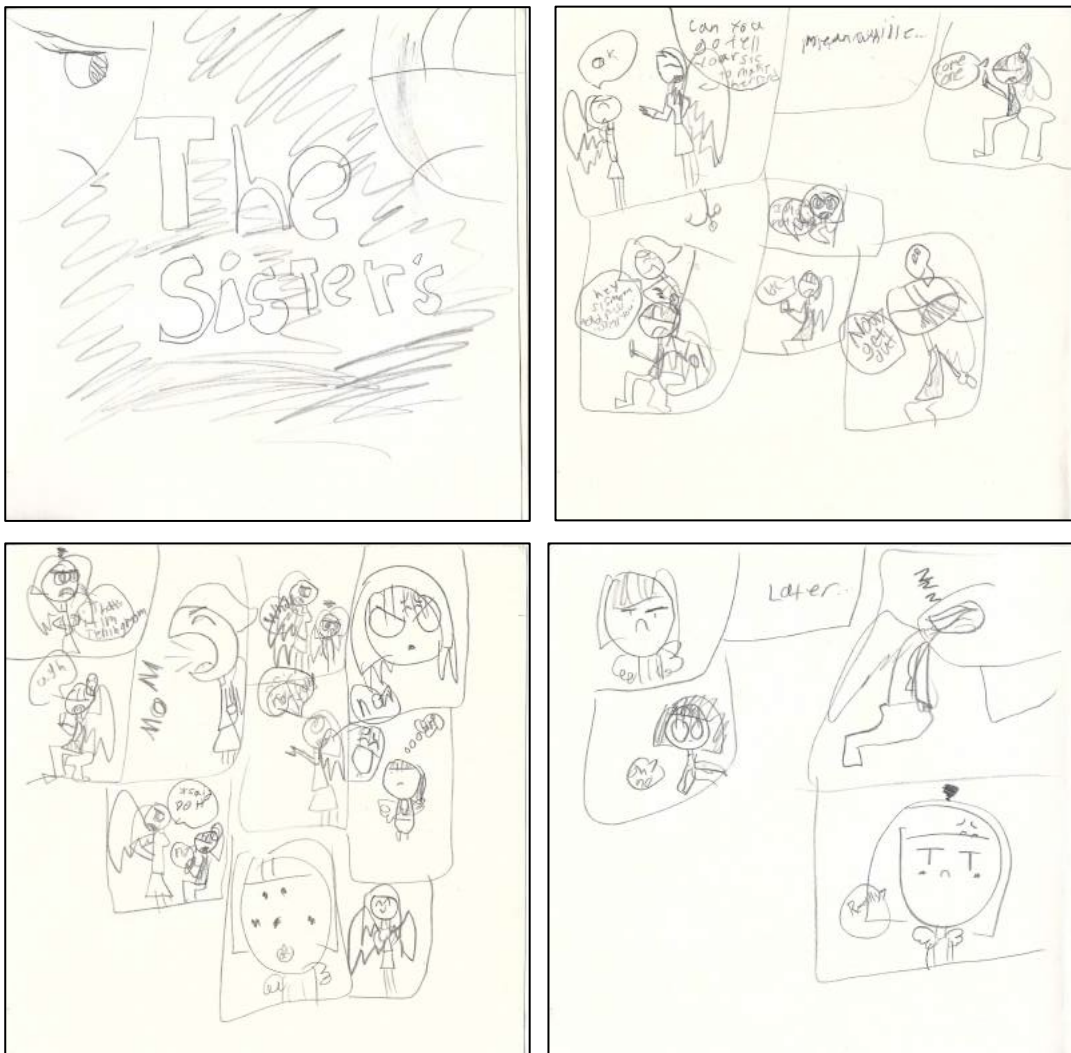


Figure 52: Blue's Comic Book Project, p. 1-4 (In-Progress Artwork), L2D4, April 4th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 196 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 53: Blue's Comic Book Project, p. 1-4 (In-Progress Artwork), L2D5, April 9th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 197 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 54: Blue's Comic Book Project, p. 5-8 (In-Progress Artwork), L2D5, April 9th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 198 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 55: Blue's Comic Book Project, p. 1-4 (In-Progress Artwork), L2D6, April 10th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 199 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 56: Blue's Comic Book Project, p. 5-8 (In-Progress Artwork), L2D6, April 10th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 200 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 57: Blue's Comic Book Project, p. 1-4 (Completed Artwork), Extra Day, April 12th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 201 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 58: Blue's Comic Book Project, p. 5-8 (Completed Artwork), Extra Day, April 12th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 202 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name: _____

COMIC STRIP/BOOK ARTIST STATEMENT

MY MATERIALS

1. I chose to use _____ to create my Comic Strip/Book. (Circle all you used)

Crayons _____ Markers _____ Pencil

Colored Pencils _____ Sharpies _____ Other: _____

2. When I used my materials, I think I was _____. (Circle one point)

← Neat/Organized A LITTLE neat/organized NOT neat/organized →

MY INTEREST

3. I tried my best during this project. (Circle one point)

← Absolutely Most of the time Kind of Not Really Not at all →

4. I feel like this project was _____. (Circle one point)

← Exciting Fun Alright Eh Boring →

I think this because I did really good work.

MY CREATIVITY

5. I used my own ideas during this project. (Circle one point)

← Absolutely Most of the time Kind of Not Really Not at all →

Figure 59: Blue's Artist Statement, p. 1 (Assessment), Extra Day, April 12th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 203 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

[REDACTED]

MY GROUP WORK

6. I talked to my partners about all of our comic elements during our group chats. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

MY TIME MANAGEMENT

7. I felt like I had _____ to finish this project. (Circle one point)

Plenty of time Just enough time Not enough time

8. I spent my art time working toward reaching my Art Goal every day. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

ALL IN ALL

9. I am proud of the art project I created. (Circle one point)

Absolutely Mostly A little Not really Not at all

10. Two things I did really well were:

1. The characters

2. The coloring

11. One thing I could have done better is _____

Figure 60: Blue's Artist Statement, p. 2 (Assessment), Extra Day, April 12th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 204 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 3/4

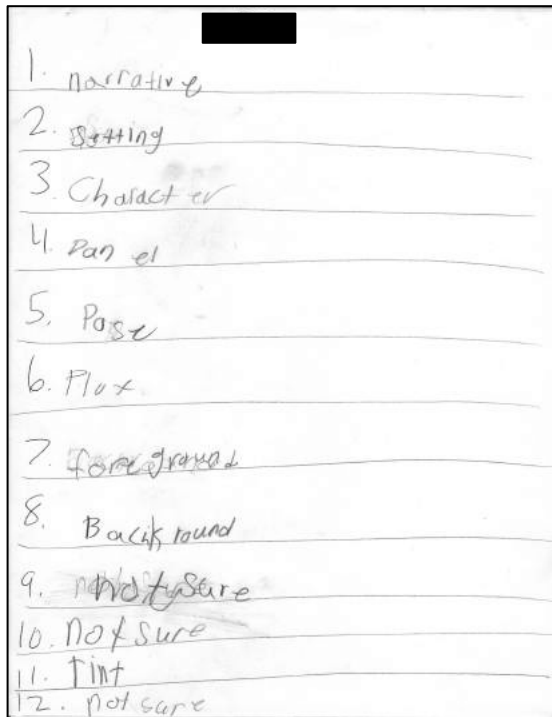


Figure 61: Blue's Do Now Questionnaire (Assessment), L3D2, April 12th.

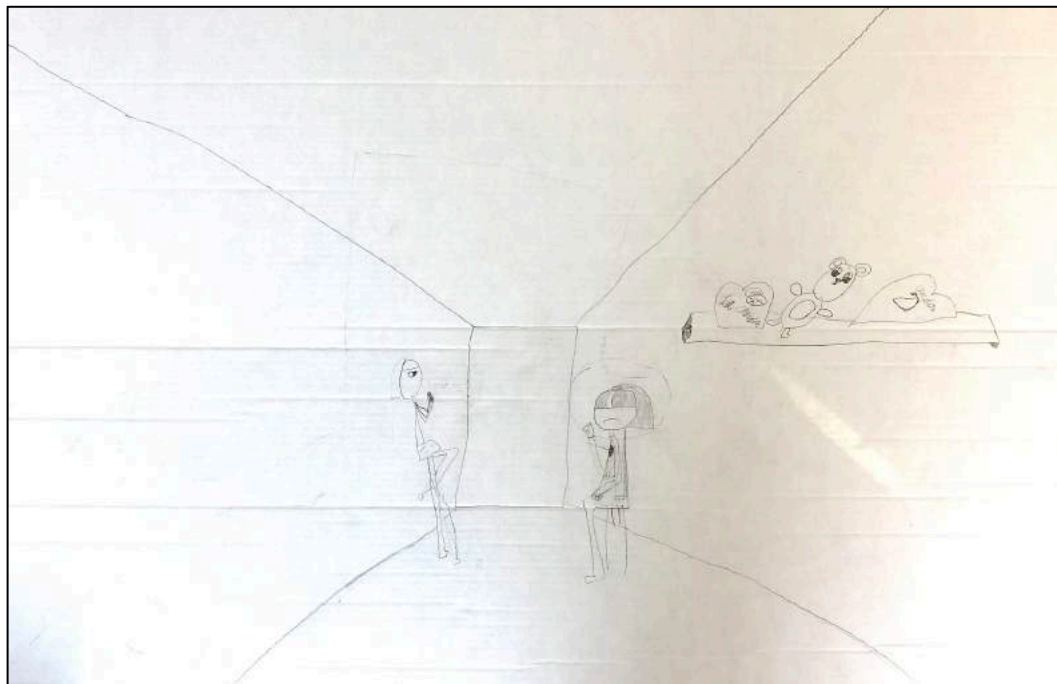


Figure 62: Blue's Comic Scene Project (In-Progress Artwork), L3D2, April 12th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 205 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

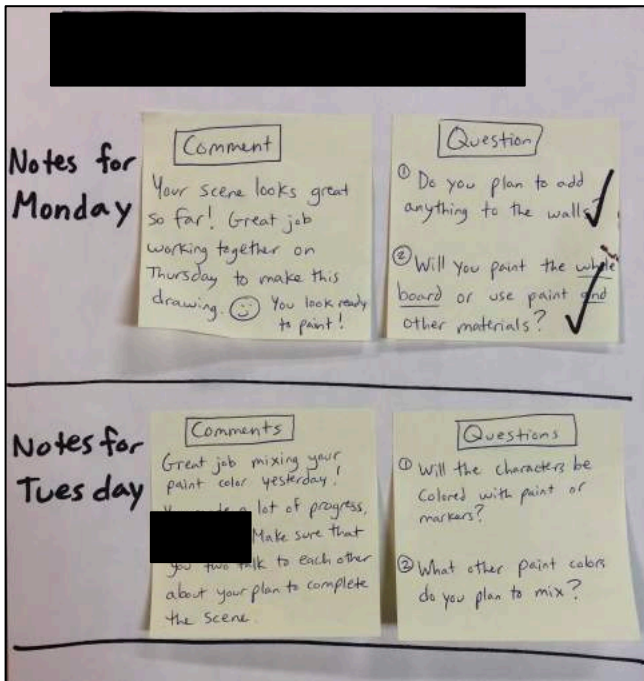


Figure 63: Blue's Teacher Post-Its (Assessment), L3D4, April 17th.



Figure 64: Blue's Comic Scene Project (In-Progress Artwork), L3D4, April 17th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 206 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name: _____

How Did I Do Today?

1. I was focused on reaching our group art goal for the entire art class time. (Circle one)

← ● ——— ● ——— ● ——— ● ——— ● →

Absolutely Most of the time Kind of Not Really Not at all

2. What was my role today? OR What did I do to help my group succeed today?

My role is to make sure that all goes right

3. A question I have for my teacher about this project is...

Will I finish

Figure 65: Blue's Exit Ticket (Assessment), L3D4, April 17th.

Notes for Monday
4/16

Comment
Your scene looks great so far! Great job working together on Thursday to make this drawing. 😊 You look ready to paint!

Question
① Do you plan to add anything to the walls? ✓
② Will you paint the whole board or use paint and other materials? ✓

Notes for Tuesday
4/17

Comments
Great job mixing your paint color yesterday! You made a lot of progress. Make sure that you two talk to each other about your plan to complete the scene.

Questions
① Will the characters be colored with paint or markers? ✓
② What other paint colors do you plan to mix? ✓

Notes for Wednesday
4/18

Comments
Great job finishing the walls! Your characters' skin tones look very realistic. Make sure that you help _____ paint today 😊

Questions
① Will you be using clay somewhere on your project? ✓
② What can you each do today to make sure you are both working on your scene? ✓

Figure 66: Blue's Teacher Post-Its (Assessment), L3D5, April 18th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 207 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 67: Blue's Comic Scene Project (In-Progress Artwork), L3D5, April 18th.

Name: [REDACTED]

How Did I Do Today?

1. I was *focused* on reaching our group art goal for the entire art class time. (Circle one)

← ● ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

2. What did I add to my group's project today?
I painted the spirit of my character

3. Do I have a question for my teacher about my project? Yes / No
Does mine look good?

Figure 68: Blue's Exit Ticket (Assessment), L3D5, April 18th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 208 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name: [REDACTED]

How Did I Do Today?

1. I was focused on my clay project for the entire art class time. (Circle one)

← ● ——— ● ——— ● ——— ● ——— ● →

Absolutely Most of the time Kind of Not Really Not at all

2. What did I do with my clay today?

I made me and a heart

3. A question I have for my teacher about this project is...

Will it Last!

Figure 69: Blue's Exit Ticket (Assessment), L3D6/L4D1, April 19th.

[REDACTED]

Notes for
Monday
4/23

Comments

Your clay pieces are off to a great start! See if you can finish your clay today 😊

Questions

① Are you slipping and scoring ALL of your clay together?

② What are your goals for today?

Figure 70: Blue's Teacher Post-Its (Assessment), L3D7/L4D2, April 23rd.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 209 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 71: Blue's Clay Project (In-Progress Artwork), L3D7/L4D2, April 23rd.

Name: _____

How Did I Do Today?

1. I was focused on my clay project for the entire art class time. (Circle one)

← ● Absolutely ● Most of the time ● Kind of ● Not Really ● Not at all →

2. What did I do with my clay today?
I made me and a heart

3. A question I have for my teacher about this project is...
Will it Last!

Figure 72: Blue's Exit Ticket (Assessment), L3D7/L4D2, April 23rd.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 210 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 73: Blue's Clay Project (In-Progress Artwork), L3D9/L4D4, April 25th.

Name: _____

How Did I Do Today?

1. I was *focused* on my clay project for the entire art class time. (Circle one)

← ● ——— ● ——— ● ——— ● ——— ● →

Absolutely Most of the time Kind of Not Really Not at all

2. What did I do with my clay today?

I Did not play with clay I painted

3. A question I have for my teacher about this project is...

Will I be home

Figure 74: Blue's Exit Ticket (Assessment), L3D9/L4D4, April 25th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 211 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

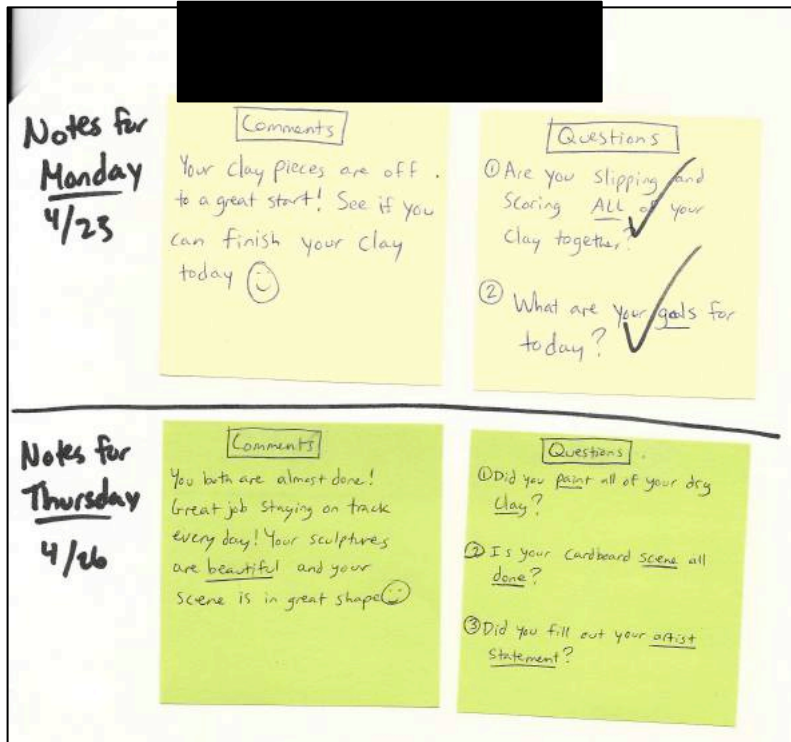


Figure 75: Blue's Teacher Post-Its (Assessment), L3D10/L4D5, April 26th.



Figure 76: Blue's Comic Scene Project (Completed Artwork), L3D10/L4D5, April 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 212 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 77: Blue's Clay Project (Completed Artwork), L3D10/L4D5, April 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 213 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name: _____

3D COMIC SCENE + CLAY ARTIST STATEMENT

BONUS: I chose to include my clay sculptures in my scene. Yes / No

MY MATERIALS

1. I chose to use _____ to create my scene and clay sculptures. (Circle all you used)

Paint Sharpies Clay
Cardboard Colored Pencils Other: _____

2. When I used my materials, I think I was _____. (Circle one point)

← ● ● ● ● ● →
Neat/Organized A LITTLE neat/organized NOT neat/organized

MY INTEREST

3. I tried my best during this project. (Circle one point)

← ● ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

4. I feel like this project was _____. (Circle one point)

← ● ● ● ● ● →
Exciting Fun Alright Eh Boring

I think this because _____ had little time

MY CREATIVITY

5. I included my own ideas in this project. (Circle one point)

← ● ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

Figure 78: Blue's Artist Statement, p. 1 (Assessment), L3D10/L4D5, April 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 214 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

MY GROUP WORK [REDACTED]

6. I talked to my partners about our plan for our scene every day. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

7. I listened to my partners' ideas and worked together to make sure everyone had a say in our project. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

MY TIME MANAGEMENT

8. I felt like I had _____ to finish this project. (Circle one point)

Plenty of time Just enough time Not enough time

9. I spent my art time focused on reaching our group art goal every day. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

ALL IN ALL

10. I am proud of the art project I created with my group. (Circle one point)

Absolutely Mostly A little Not really Not at all

11. One thing I did really well was Painting.

12. One thing I could have done better is Not The things fall in.

Figure 79: Blue's Artist Statement, p. 2 (Assessment), L3D10/L4D5, April 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 215 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

BLUE ASSESSMENT MATRICES

LESSON 1

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L1D1 12-Mar	Art Goal: + Do Now: + Exit Ticket: +	Posing/Gesture: + F vs. B: N/A	+
L1D2 13-Mar	Pair Drawing Activity: +/- Activity Checklist: -	Posing/Gesture: + F vs. B: N/A	+
L1D3 14-Mar	(ABSENT)	(ABSENT)	(ABSENT)
L1D4 19-Mar	(ABSENT)	(ABSENT)	(ABSENT)
L1D5 20-Mar	(ABSENT)	(ABSENT)	(ABSENT)
L1D6 26-Mar	Art Goal: + Verbal Q+A: +	Posing/Gesture: + F vs. B: +	+
L1 Extra Day 28-Mar	Art Goal: + Artist Statement: +	Posing/Gesture: + F vs. B: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 5. Blue’s Artifact Data Matrix: Lesson 1. This matrix illustrates all coded data collected from Blue’s assessments during Lesson 1.

LESSON 2

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L2D1 27-Mar	(ABSENT)	(ABSENT)	(ABSENT)
L2D2 28-Mar	(FINISHED L1)	(FINISHED L1)	(FINISHED L1)
L2D3 3-Apr	Teacher Post-It: - Do Now: +	Create Comic: + Convey Narrative: + Posing/Gesture: N/A	+
L2D4 4-Apr	Planning Checklist: + Questionnaire: + Art Goal: -	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2D5 9-Apr	Peer Q+A: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2D6 10-Apr	Verbal Art Goal: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2 Extra Day 12-Apr	Artist Statement: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 8. Blue’s Artifact Data Matrix: Lesson 2. This matrix illustrates all coded data collected from Blue’s assessments during Lesson 2.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 216 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 3/4

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L3D1 11-Apr	(ABSENT)	(ABSENT)	(ABSENT)
L3D2 12-Apr	Do Now: + Verbal Art Goal: + Teacher-Group Convo: + Exit Ticket: -	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: N/A	+
L3D3 16-Apr (ABSENT)	(ABSENT)	(ABSENT)	(ABSENT)
L3D4 17-Apr	Teacher Post-Its: - Verbal Art Goal: - Teacher-Group Convo: - Student Gallery Walk: - Exit Ticket: +/-	Group Collaboration: - Convey Narrative: + F vs. B: + Mix 5 Paint Colors: -	+
L3D5 18-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: +	+
L3D6/L4D1 19-Apr	Do Now: + Verbal Art Goal: + Teacher-Group Convo: - Student Gallery Walk: - Exit Ticket: +	Group Collaboration: N/A Convey Narrative: N/A F vs. B: N/A Mix 5 Paint Colors: N/A Slip and Score: + Create Texture: +	+
L3D7/L4D2 23-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: N/A Convey Narrative: N/A F vs. B: N/A Mix 5 Paint Colors: N/A Slip and Score: + Create Texture: +	+
L3D8/L4D3 24-Apr	(ABSENT)	(ABSENT)	(ABSENT)
L3D9/L4D4 25-Apr	Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: N/A Convey Narrative: N/A F vs. B: N/A Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+
L3D10/L4D5 26-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Artist Statement: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 10. Blue's Artifact Data Matrix: Lesson 3/4. This matrix illustrates all coded data collected from Blue's assessments during Lesson 3/4.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 217 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

BLUE OBSERVATION MATRICES

LESSON 1

Lesson # Day #		L1D1	L1D2	L1D3	L1D4	L1D5	L1D6	Extra Day	
Date		12-Mar	13-Mar	14-Mar	19-Mar	20-Mar	26-Mar	28-Mar	
Class Duration		45 Minutes	45 Minutes				45 Minutes	60 Minutes	
# of Students in Art Class		13 Students	11 Students				9 Students	14 Students	
Assessment/Project Student Engaged With		Art Goal, Do Now, Exit Ticket	Pair Drawing Activity, Introductory Activity Checklist	ABSENT	ABSENT	ABSENT	Art Goal, Verbal Q+A, Poster Project	Art Goal, Poster Project, Artist Statement	
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	Yes - met art goal	No - did not fill out checklist	-	-	-	Yes - drew characters according to art goal	Yes - met art goal and reflected on process in artist statement
		Using Materials To Reach Art Goal	Yes - dry erase marker and pencil	Yes - pencil	-	-	-	Yes - pencil, Sharpies, and larger paper even though she was behind	Yes - Sharpies
		Progress Being Made On Artmaking	Yes - completed Do Now	Yes - minimal	-	-	-	Yes	Yes - completed project
	Time Management	Focused On Assessment/Artmaking	Yes	Yes - drawing activity No - assessment	-	-	-	Yes - noise-cancelling headphones, didn't look up from her paper	Yes - noise-cancelling headphones
		Took Necessary Time To Complete Assessment/Artmaking	Yes - went beyond requirement	No - did not fill out checklist and only drew 1 pose	-	-	-	Yes - I went over chalkboard and poster goals with her	Yes - finished project and artist statement
		Worked On Assessment/Artmaking Through All Allotted Time	Yes - drew for entire activity, needed to be reminded to write art goal and exit ticket	Yes - drew until mom picked her up 10 minutes early	-	-	-	Yes - drew until end of art	Yes - colored poster for 40 minutes and filled out artist statement for 5
	Creativity/ Innovation	Original Ideas	Yes	Yes	-	-	-	Yes	Yes
		Evidence Of Ambition/Risk-Taking	Yes - multiple characters and poses	Yes - drew peer posed as a cat	-	-	-	Yes - multiple characters, foreground and background, dialogue	No
		Artmaking/Assessment On Par With Student's Level	Yes	No	-	-	-	Yes	Yes
	Collaboration	Civility With Other Students In Group/Conversation	N/A	Yes - worked well with partner	-	-	-	N/A	N/A
		Contributed To Group/Class Outcome	N/A	Yes - she drew and posed	-	-	-	N/A	N/A
		Talked To Teacher About Assessment/Artmaking	Yes - excited to draw multiple characters	No	-	-	-	No - shrugged shoulders when asked what art goal meant	Yes - discussed artist statement and I took notes on her explanation of her poster
	Behavior	Positive During Assessment/Artmaking	Yes - excited, smiling	Yes - smiling, giggling	-	-	-	Yes - smiling	No - quiet, working quickly, looked stressed
		Engaged With Peers While Working Productively	No - kept to herself	No - worked slower and did not draw more than 1 pose	-	-	-	No - kept to herself	No - kept to herself
	Other	Outstanding Dialogue And Notes	High class energy - took a while to get through directions and activity	-	-	-	-	-	-

Figure 6. Blue's Observational Data Matrix: Lesson 1. This matrix illustrates all coded data collected from the participant observations of Blue that took place each day of Lesson 1.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 218 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 2

Lesson # Day #		L2D1	L2D2	L2D3	L2D4	L2D5	L2D6	Extra Day
Date		27-Mar	28-Mar	3-Apr	4-Apr	9-Apr	10-Apr	12-Apr
Class Duration			60 Minutes	45 Minutes	60 Minutes	45 Minutes	60 Minutes	60 Minutes
# of Students in Art Class			14 Students	16 Students	16 Students	16 Students	17 Students	15 Students
Assessment/Project Student Engaged With		ABSENT	FINISHED L1 (see L1 matrix)	Teacher Post-It, Do Now Activity	Peer Planning Checklist, Comic Questionnaire, Art Goal, Comic Book Project	Peer Q+A, Comic Book Project	Verbal Art Goal, Comic Book Project	Comic Book Project, Artist Statement
Material Usage	Connected Artmaking to Assessment	-	-	Yes - followed all Do Now steps correctly, No - did not read post-it (I had to verbally direct her to activity)	Yes - checklist and questionnaire No - art goal did not relate to project	Yes	Yes - met art goal	Yes - reflected on process in artist statement
	Using Materials To Reach Art Goal	-	-	Yes - color-coded all comic elements with marker	Yes - pencil and paper	Yes - pencil and markers	Yes - markers	Yes - markers and pencil
	Progress Being Made On Artmaking	-	-	Yes - completed Do Now	Yes - drew 4 pages of comic	Yes - finished sketching 8 pages and coloring 3	Yes - 6/8 pages colored	Yes - completed project
Time Management	Focused On Assessment/Artmaking	-	-	Yes - noise-cancelling headphones	Yes - noise-cancelling headphones, completed checklist with me, answered questionnaire without my help, and worked on her comic	Yes - noise-cancelling headphones, on task in peer conversation and drawing and coloring	Yes - noise-cancelling headphones, worked on comic for entire class	Yes - noise-cancelling headphones, finished comic and artist statement at beginning of class
	Took Necessary Time To Complete Assessment/Artmaking	-	-	Yes	Yes - completed all assessments and made a lot of progress on comic	Yes - completed peer Q+A and made progress on comic	Yes - made progress on comic	Yes - finished in 15 minutes
	Worked On Assessment/Artmaking Through All Allotted Time	-	-	Yes - took 1/2 hour to complete	Yes - worked entire art time, I extended art time because students were so engaged	Yes - engaged in peer conversation for 5 minutes and drew and colored until end of art	Yes - colored entire class	Yes - finished early and was able to join class and begin L3
Creativity/ Innovation	Original Ideas	-	-	Yes - original sequence, dialogue, narrative	Yes - original characters, dialogue, and narrative	Yes - original characters, dialogue, and narrative	Yes	Yes
	Evidence Of Ambition/Risk-Taking	-	-	Yes - used most of the panels provided	Yes - sketched 4 pages of images and dialogue	Yes - finished sketching entire book and began coloring	No - less progress than usual	Yes - took initiative to finish early and start next project
	Artmaking/Assessment On Par With Student's Level	-	-	Yes	Yes	Yes	Yes	Yes
Collaboration	Civility With Other Students In Group/Conversation	-	-	N/A	N/A	Yes - listened to Silver present her comic, but did not ask questions	N/A	N/A
	Contributed To Group/Class Outcome	-	-	N/A	N/A	Yes - excited to talk about her comic with partner, comic made sense to peers	N/A	N/A
	Talked To Teacher About Assessment/Artmaking	-	-	No	Yes - completed checklist with me and was excited to show me her comic before she left	No	Yes - verbal art goal was to "keep coloring"	No
Behavior	Positive During Assessment/Artmaking	-	-	No - complained that legs hurt throughout class and was worried about completing homework later	Yes - smiling	Yes - smiling and giggling during peer Q+A and smiled while drawing and coloring	Yes	Yes
	Engaged With Peers While Working Productively	-	-	No - kept to herself, as class got louder and more rowdy, she shrank into herself and looked very uncomfortable	No - kept to herself	Yes	Yes - talked to Silver	No
Other	Outstanding Dialogue And Notes	-	-	Day back from Spring Break - more kids than we've had for art in a while - rowdy, loud, distracting air about the classroom today "Yes" and "No" responses only. "Do I have to use all of these pictures?" when talking about panels in Do Now Activity	"I made it a joke today" when talking about art goal Told me the writing assessments were confusing	Conversation revealed that her scribbles (when coloring) are not a sign of rushing, but rather intentional - how she wants to fill the space	-	Class overall was hectic and too many materials were on the table already - did verbal art goals instead of planned written ones

Figure 9. Blue's Observational Data Matrix: Lesson 2. This matrix illustrates all coded data collected from the participant observations of Blue that took place each day of Lesson 2.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 219 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 3/4

		Lesson # Day #	L3D1	L3D2	L3D3	L3D4	L3D5
		Date	11-Apr	12-Apr	16-Apr	17-Apr	18-Apr
		Class Duration		60 Minutes		60 Minutes	60 Minutes
		# of Students in Art Class		15 Students		18 Students	18 Students
		Assessment/Project Student Engaged With	ABSENT	Do Now Questionnaire, Verbal Art Goal, Teacher-Group Convo, Exit Ticket, Scene Project	ABSENT	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene Project	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene Project
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	-	Yes	-	No - exit ticket didn't make any sense, didn't participate in gallery walk, verbal art goal, or teacher convo	Yes - successful exit ticket
		Using Materials To Reach Art Goal	-	Yes - pencil	-	No - only contribution was to add glitter to painting	Yes - acrylic paint
		Progress Being Made On Artmaking	-	Yes - discussed project with partner and drew characters	-	No	Yes - mixed colors and started painting scene
	Time Management	Focused On Assessment/Artmaking	-	Yes - noise-cancelling headphones, on-task all of class	-	No - noise-cancelling headphones, did not respond to prompts to get paint (said "okay," but didn't move)	Yes - noise-cancelling headphones, mixed paint colors, started painting characters
		Took Necessary Time To Complete Assessment/Artmaking	-	Yes - Do Now, verbal art goal, teacher convo, started scene No - left before I passed out exit tickets	-	No - rushed exit ticket and did not complete art goal, teacher convo, or gallery walk	Yes - looked at post-its with partner, verbal art goal, teacher convo, exit ticket No - didn't do gallery walk
		Worked On Assessment/Artmaking Through All Allotted Time	-	Yes - left early	-	No	Yes - seemed to look at paint tray for entire class
	Creativity/ Innovation	Original Ideas	-	Yes - original characters	-	Yes - add glitter	Yes - chose colors to mix
		Evidence Of Ambition/Risk-Taking	-	Yes - finished drawing 2 characters	-	No	Yes - mixed almost 10 paint colors from R, Y, B, and B+W
		Artmaking/Assessment On Par With Student's Level	-	Yes	-	No - showed little to no effort today on artmaking and assessments	Yes
	Collaboration	Civility With Other Students in Group/Conversation	-	Yes - discussed characters and narrative with partner, but there was tension between the two of them	-	Yes	Yes - more positive attitude with Silver
		Contributed To Group/Class Outcome	-	Yes - drew characters	-	No	Yes - mixed paint colors
		Talked To Teacher About Assessment/Artmaking	-	No - let partner (Silver) answer all questions	-	No	Yes - asked question on exit ticket before she left
	Behavior	Positive During Assessment/Artmaking	-	Yes	-	No - sat in seat and did not converse with partner, frowning and watching other students	Yes
		Engaged With Peers While Working Productively	-	Yes - talked to Silver about Do Now after completing it	-	No - sat quietly next to Silver	Yes - talked about paint mixing
	Other	Outstanding Dialogue And Notes	-	-	-	Needs way more direction from me with exit tickets May have been overwhelmed and/or may not like group work	Seemed confused by my post-it - written assessments really need to be simplified for her

Figure 11. Blue's Observational Data Matrix: Lesson 3. This matrix illustrates all coded data collected from the participant observations of Blue that took place each day of Lesson 3.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 220 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

		Lesson # Day #	L3D6 / L4D1	L3D7 / L4D2	L3D8 / L4D3	L3D9 / L4D4	L3D10 / L4D5
		Date	19-Apr	23-Apr	24-Apr	25-Apr	26-Apr
		Class Duration	60 Minutes	60 Minutes	ABSENT	60 Minutes	60 Minutes
		# of Students in Art Class	19 Students	15 Students		18 Students	13 Students
		Assessment/Project Student Engaged With	Do Now Survey, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects		Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Scene+Clay Projects, Artist Statement
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	Yes	Yes	-	Yes	Yes
		Using Materials To Reach Art Goal	Yes - clay, got all materials for her partner and her - remembered everything from demo	Yes - clay, set up all clay materials correctly immediately following directions - only student to do so today	-	Yes - acrylic paint and dry clay	Yes - acrylic paint
		Progress Being Made On Artmaking	Yes - experimented with clay	Yes - made clay pieces	-	Yes - started painting clay pieces	Yes - finished scene and clay
	Time Management	Focused On Assessment/Artmaking	Yes - noise-cancelling headphones, focused on experimenting with clay all of class	Yes - noise-cancelling headphones, focused on clay for entire art time	-	Yes - noise-cancelling headphones, focused on mixing paint colors for her clay	Yes - noise-cancelling headphones, focused on painting and finishing lesson by end of class today
		Took Necessary Time To Complete Assessment/Artmaking	Yes - Do Now, verbal art goal, teacher convo, exit ticket No - didn't do gallery walk	Yes - teacher post-its, verbal art goal, teacher convo, exit ticket No - didn't do gallery walk	-	Yes - verbal art goal, teacher convo, exit ticket No - didn't do gallery walk	Yes - mom came to pick her up when she started artist statement - probably felt rushed, but did it all correctly Yes - focused for an hour and finished everything she needed to on time
		Worked On Assessment/Artmaking Through All Allotted Time	Yes	Yes	-	Yes - mixed colors and painted all of class	
	Creativity/ Innovation	Original Ideas	Yes	Yes - original clay subjects	-	Yes	Yes
		Evidence Of Ambition/Risk-Taking	Yes - experimented with clay all of class, but worked very small (pieces the size of her thumbprint) and didn't keep any pieces	Yes - completed 2 clay pieces and set to dry	-	Yes	Yes - finished clay, scene, and artist statement
		Artmaking/Assessment On Par With Student's Level	Yes	Yes - slipped and scored everything	-	Yes - delicate painting	Yes
	Collaboration	Civility With Other Students In Group/Conversation	Yes - watched, listened, and participated in demo, she and Silver showed each other what they made as they worked	Yes	-	Yes	Yes
		Contributed To Group/Class Outcome	Yes - volunteered to add texture to demo clay	Yes	-	Yes - mixed colors for her partner and herself	Yes - gave direction for color mixing
		Talked To Teacher About Assessment/Artmaking	No	Yes - talked about what she made at end of class	-	Yes - asked more questions than usual today	Yes - asked a color-mixing question
	Behavior	Positive During Assessment/Artmaking	Yes	Yes	-	Yes	Yes
		Engaged With Peers While Working Productively	Yes - Silver looked like she was showing her something with clay - pointed to parts of the pieces and talked	Yes - talked to Silver	-	Yes - talked a little with Silver, didn't interact much with others	Yes - told Silver the colors to mix while she painted the rest of her clay pieces
	Other	Outstanding Dialogue And Notes	-	I changed the L4 goals to be much broader (subject) based on student verbal feedback at the start of class today "I made me and a carrot bowl." Seems content with what she made - doesn't seem to want to make more	-	"Am I doing this right?" - about painting the clay. "Do you like it?" Missed initial directions - I caught her up using the chalkboard	"How do you make orange?" - I directed her to color wheel and she figured it out herself Her pieces are sturdy - solid demonstration of all L4 learning goals

Figure 12. Blue's Observational Data Matrix: Lesson 4. This matrix illustrates all coded data collected from the participant observations of Blue that took place each day of Lesson 4.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 221 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

BLUE INTERVIEW MATRICES

INTERVIEW #1

Question	Answer Summary
How did you feel about this whole project?	Excited
Did you enjoy this project?	Yes
Was this project interesting to you?	Yes
Did anything we did in class make you excited to work on the project?	Yes - getting all of my ideas down
Do you feel like you had enough time to do everything?	Almost
Were any parts of this project difficult?	Yes - coming up with visual details for some characters
Did you feel frustrated at any point?	Yes - coloring the poster with thin markers
Was there anything that you didn't want to do?	No
What do you feel like you spent the most amount of time working on?	Drawing and coloring the characters
Were my directions confusing at any point during the lesson?	No
What did you think about the tools we used during this project?	Confusing
Which tool was your favorite? Why?	Do Now Activity
Which tool was your least favorite? Why?	Reflective Exit Ticket
Do you feel like any of these tools helped you understand what you needed to do each day of the project? Which ones?	Artist Statement
Do you feel like any of these tools made anything we did more confusing? Which ones?	Yes - the amount of tools was confusing
Did you enjoy the writing, drawing, or talking tools most? Why?	Drawing

Figure 7. Blue's Interview #1 Data Matrix. This matrix illustrates all coded data collected from the semi-structured interview that took place between Blue and the researcher after Lesson 1 was complete.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 222 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

INTERVIEW #2

Question	Answer Summary
How did you feel about the 4 projects we did during this comic unit?	I don't know
Which project did you enjoy the most? Why?	Comic Book
Which project did you enjoy the least? Why?	Comic Scene
Which project did you find most interesting or exciting? Why?	Comic Poster
Which project are you most proud of? Why?	Comic Book
Do you feel like you had enough time to finish each project?	No
During which project do you feel like you learned the most? Why?	I don't know
Were any of these four projects difficult?	Comic Poster
Did you feel frustrated at any point during these projects? Why?	No
Were my directions confusing at any point during these lessons?	No
Which part(s) of the artmaking process (planning, making, asking for help, talking or working as a member of a group) was/were most difficult for you?	Asking questions
Did you not want to do one or some of these parts? Why?	No answer
Which part do you feel like you spent the most amount of time on during each project?	No answer
(See Assessment Scale for Context)	
Why were the 3s your favorite tools to use?	I got to talk
Did any of these tools help you understand what you needed to do during the project? Which ones?	I don't know
Which tools would you like to use again in class in the future?	Talking
Why were your 1s your least favorite tools to use?	I had to write
Did any of these tools frustrate you or make anything we did more confusing? Which ones?	Do Now Questionnaire - trouble with spelling

Figure 13. Blue's Interview #2 Data Matrix. This matrix illustrates all coded data collected from the semi-structured interview that took place between Blue and the researcher after the final lesson of the unit (Lesson 4) was complete.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 223 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

INTERVIEW #2 SCALE

Assessment Scale (Pre-, Continuous, and Post Included)	Student Rating (1-3)
Lesson 1: Comic Poster	
Figure drawing Do Now Activity	2
1-question Exit Ticket	1
Written Art Goals	2
Pair Pose/Gesture Drawing Activity	3
Telling me the foreground and background in your poster	1
Artist Statement	1
Lesson 2: Comic Book	
Comic Narrative Do Now Activity	2
Peer Planning Checklist	1
Comic Questionnaire	2
Written Art Goals	1
Peer Q+A	3
Artist Statement	1
Lesson 3/4: Group Comic Scene + Clay	
Do Now Questionnaire	1
Do Now Survey	2
Teacher Post-Its from me	1
Teacher-Group Conversations with me	3
Exit Tickets	1
Walking around and looking at other people's projects	1
Artist Statement	2

Figure 14. Blue's Interview #2 Scale Data Matrix. This matrix illustrates the score that Blue gave to each assessment during Interview #2. The scale ranges from 1 ("really did not like it"), 2 ("did not mind it"), to 3 ("really liked it").

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 224 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

APPENDIX D: SILVER DATA

SILVER ARTIFACT IMAGES

LESSON 1

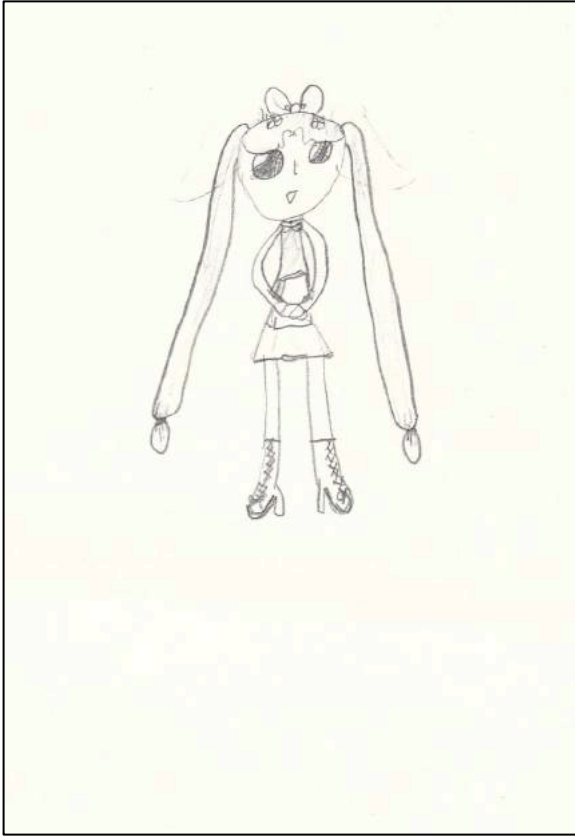


Figure 80: Silver's Do Now Activity (Assessment), L1D1, March 12th.

Name: [REDACTED]

How confident did I feel when drawing this person? (Circle one point)

← —●—●—●—●—●→

Extremely Confident Really Confident A little Confident Not Really Confident Not at all Confident

Figure 81: Silver's Exit Ticket (Assessment), L1D1, March 12th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 225 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

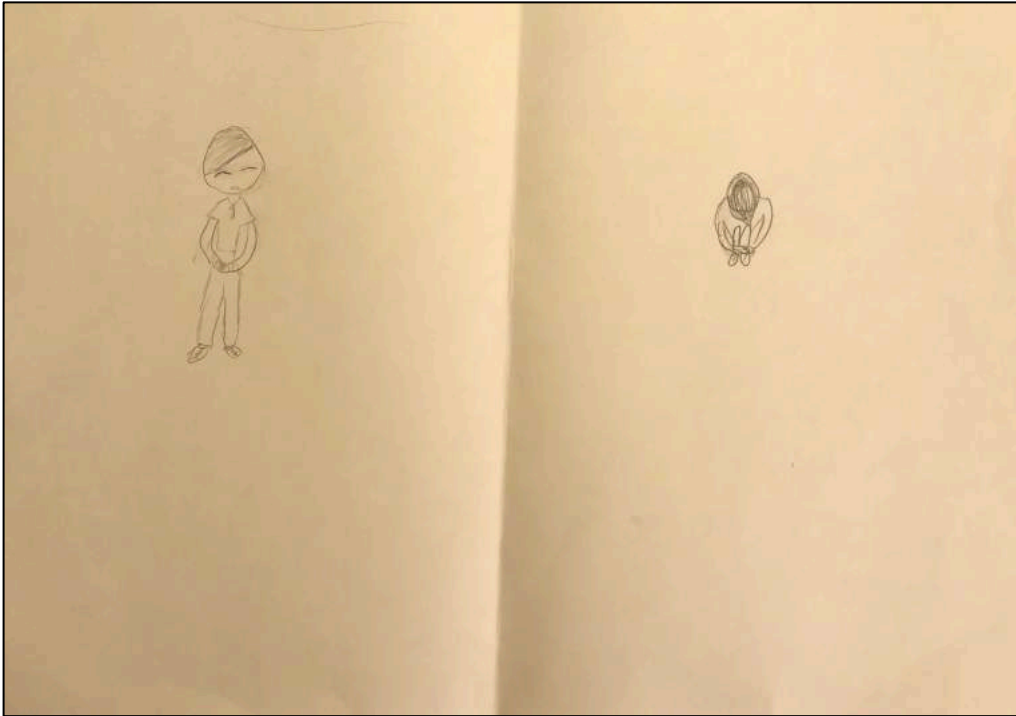


Figure 82: Silver's Pair Drawing Activity (Assessment), L1D2, March 13th.

Cartoon Character
(More simple or exaggerated features)

**POSING and GESTURE DRAWING
ACTIVITY**

These *drawings* of your *partner* will be your sketches for the *comic character* on your poster!

MATERIALS

- ½ Sheet of paper
- Pencil and Eraser

ACTIVITY STEPS

- Watch teacher demo
- Pick a partner
- Gather materials
- Pick workspace at table
- Fold your paper in half
- Partner 1 poses and Partner 2 draws (5 minutes)
- SWITCH! (Now Partner 2 poses and Partner 1 draws) (5 minutes)
- Keep switching until art time is over

Figure 83: Silver's Drawing Activity Checklist (Assessment), L1D2, March 13th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 226 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 84: Additions to Silver's Do Now Activity, L1D3, March 14th.

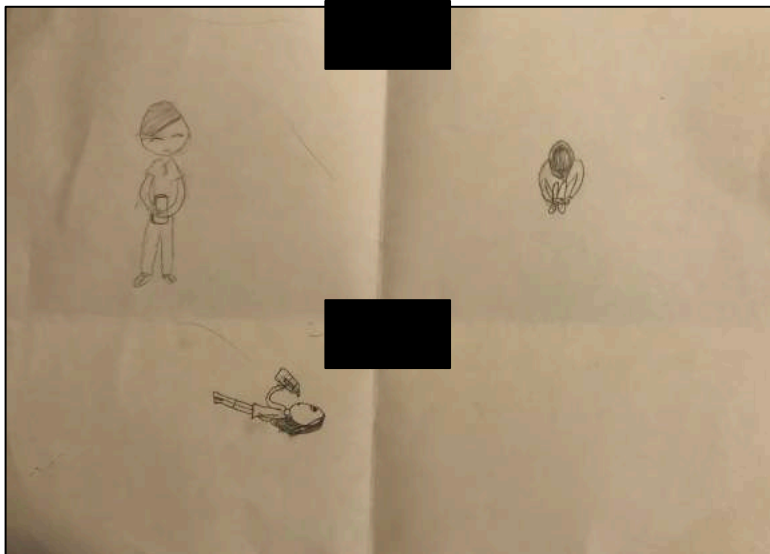


Figure 85: Additions to Silver's Pair Drawing Activity, L1D3, March 14th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 227 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

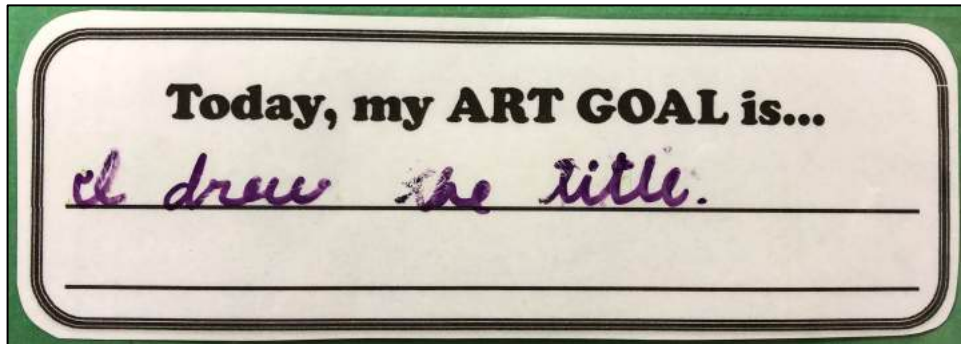


Figure 86: Silver's Art Goal (Assessment), L1D3, March 14th.



Figure 87: Silver's Poster Project (In-Progress Artwork), L1D3, March 14th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 228 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

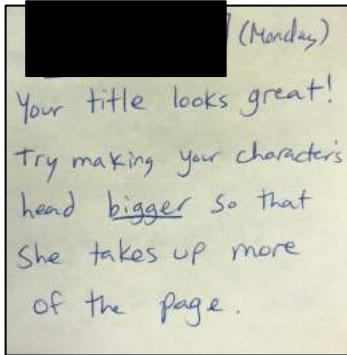


Figure 88: Silver's Teacher Post-It (Assessment), L1D4, March 19th.

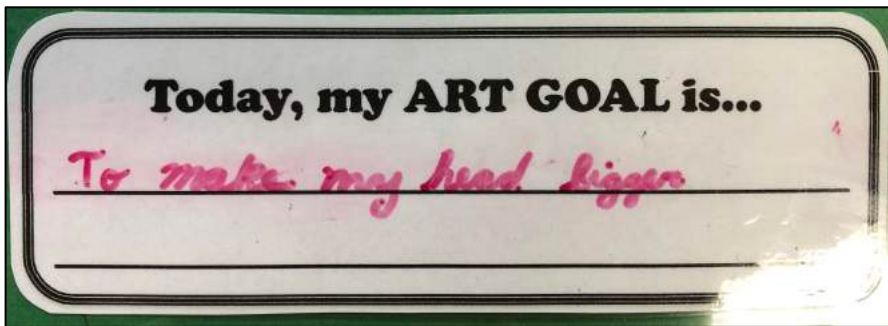


Figure 89: Silver's Art Goal (Assessment), L1D4, March 19th.

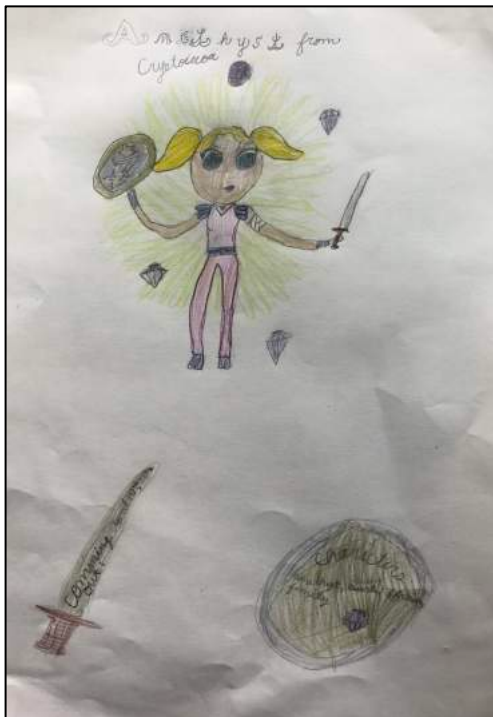


Figure 90: Silver's Poster Project (In-Progress Artwork), L1D4, March 19th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 229 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

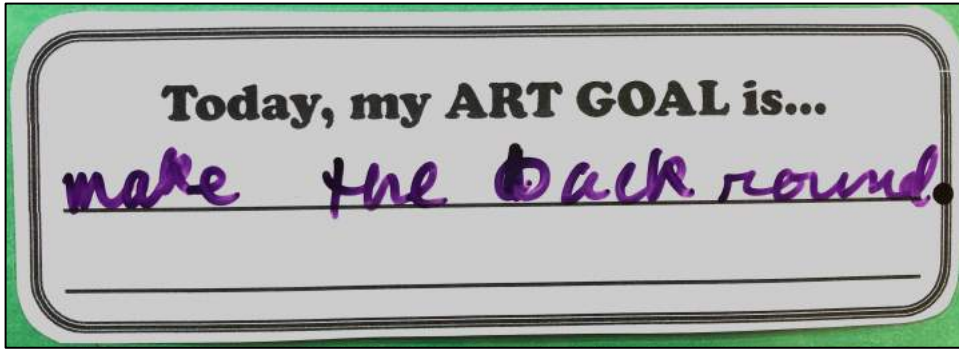


Figure 91: Silver's Art Goal (Assessment), L1D5, March 20th.

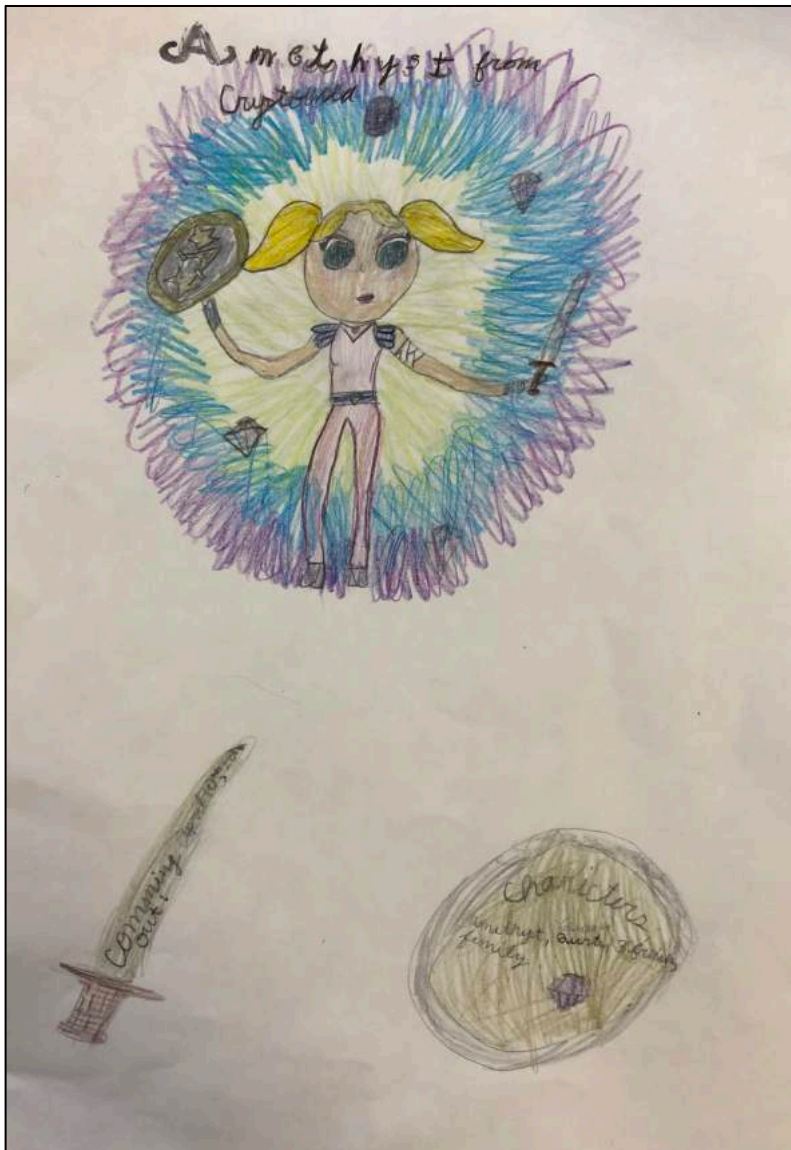


Figure 92: Silver's Poster Project (In-Progress Artwork), L1D5, March 20th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 230 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

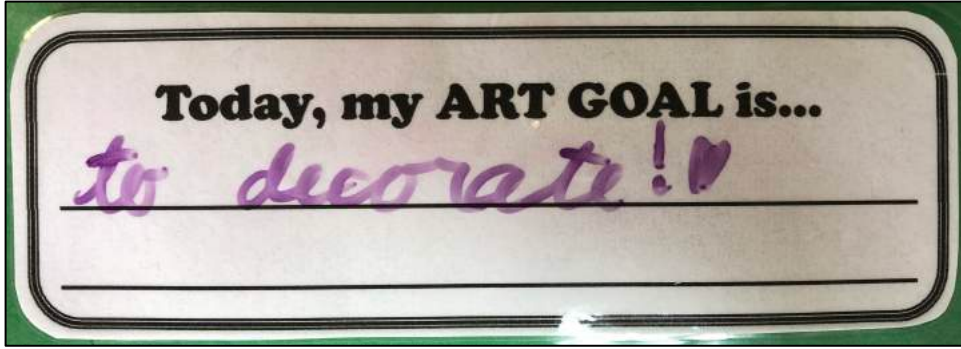


Figure 93: Silver's Art Goal (Assessment), L1D6, March 26th.



Figure 94: Silver's Poster Project (Completed Artwork), L1D6, March 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 231 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name: _____

THE COMIC POSTER ARTIST STATEMENT

MY MATERIALS

1. I chose to use _____ to create my Comic Poster. (Circle all you used)

Crayons _____ Markers _____ Pencil _____

Colored Pencils _____ Sharpies _____ Other: _____

2. When I used my materials, I think I was _____. (Circle one point)

← Neat/Organized A LITTLE neat/organized NOT neat/organized →

MY INTEREST

3. I tried my best during this project. (Circle one point)

← Absolutely Most of the time Kind of Not Really Not at all →

4. I feel like this project was _____. (Circle one point)

← Exciting Fun Alright Eh Boring →

I think this because I used julyen and fabric.

MY CREATIVITY

7. I used my own ideas during this project. (Circle one point)

← Absolutely Most of the time Kind of Not Really Not at all →

Figure 95: Silver's Artist Statement, p. 1 (Assessment), L1D6, March 26th.

MY TIME MANAGEMENT

5. I felt like I had _____ to finish this project. (Circle one point)

←————●————●————●————→
Plenty of time Just enough time Not enough time

6. I spent my art time working toward reaching my Art Goal every day. (Circle one)

←————●————●————●————●————●————→
Absolutely Most of the time Kind of Not Really Not at all

ALL IN ALL

8. I am proud of the art project I created. (Circle one point)

←————●————●————●————●————●————→
Absolutely Mostly A little Not really Not at all

9. Two things I did really well were:

1. decorate

2. color

10. One thing I could have done better is make my character bigger

MY CREATIVITY

←————●————●————●————●————●————→

Figure 96: Silver's Artist Statement, p. 2 (Assessment), L1D6, March 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 233 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 2



Figure 97: Silver's Do Now Activity (Assessment), L2D1, March 27th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 234 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Peer Planning Checklist

My Name: _____
My Partner's Name: _____

My partner told me all about their comic's...

- Characters**
- Dialogue**
- Setting**
- Plot**

How their comic **panels** are going to look on the page

My partner's **narrative** makes sense to me

Comic's **title** and **cover**

My partner sounds ready to fill out their comic questionnaire and start their comic!

Figure 98: Silver's Peer Planning Checklist (Assessment), L2D2, March 28th.

Comic Questionnaire

1. I finished the peer planning activity with my partner. **Yes/ No**

2. I want to make a **Comic Strip / Comic Book**

3. I would like my paper to look like: (circle one)

Comic Strips

Small Large

Comic Books

Long Rectangle Pages Tall Rectangle Pages Square Pages

4. I need 3 pieces of this paper.

Figure 99: Silver's Comic Questionnaire (Assessment), L2D2, March 28th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 235 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

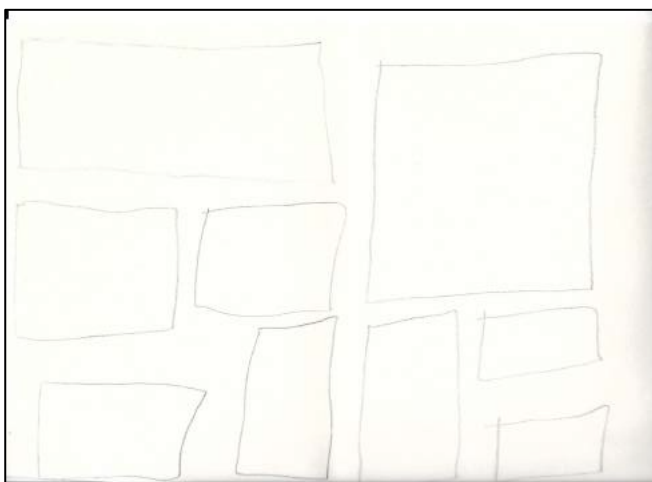
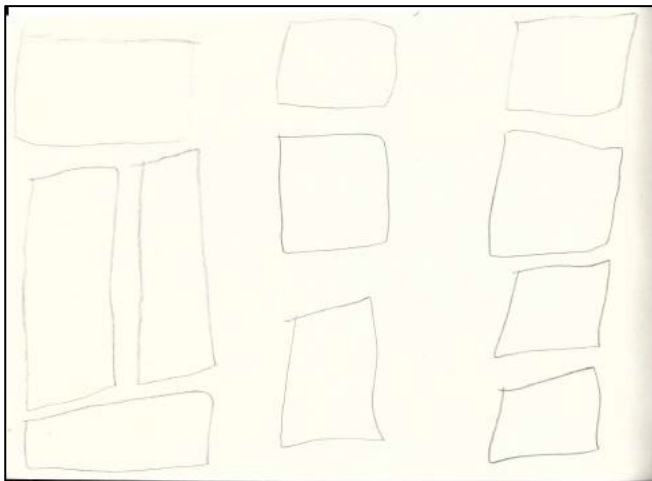


Figure 100: Silver's Comic Book Project, p.1-3 (In-Progress Artwork), L2D2, March 28th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 236 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

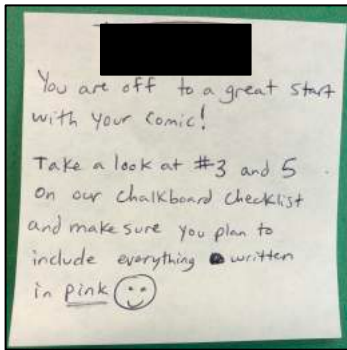


Figure 101: Silver's Teacher Post-It (Assessment), L2D3, April 3rd.

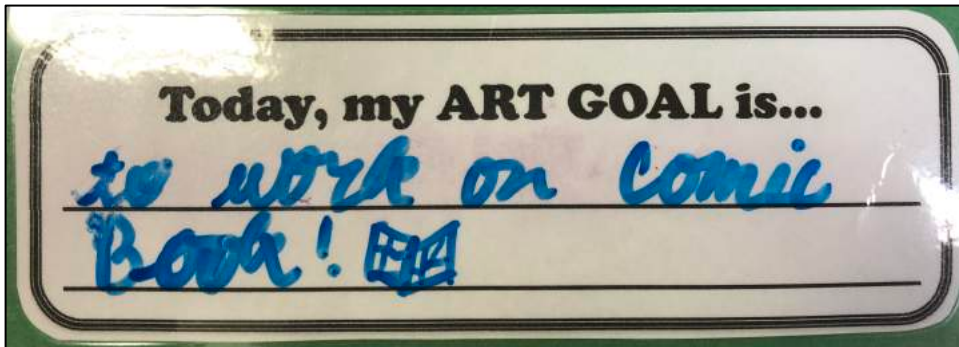


Figure 102: Silver's Art Goal (Assessment), L2D3, April 3rd.



Figure 103: Silver's Comic Book Project, p.1 (In-Progress Artwork), L2D3, April 3rd.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 237 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

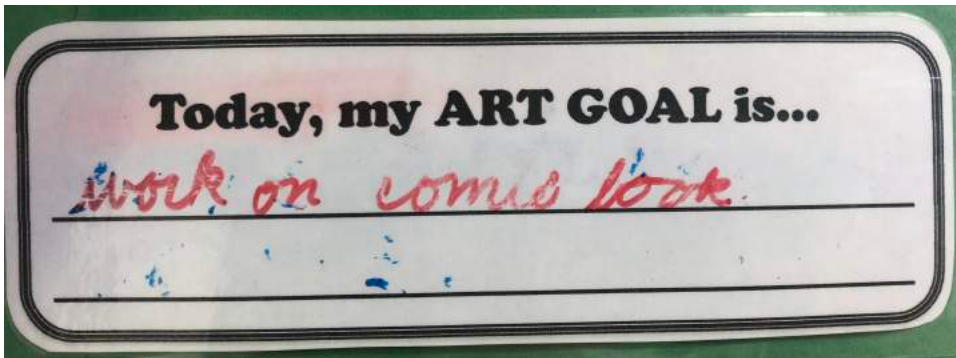


Figure 104: Silver's Art Goal (Assessment), L2D4, April 4th.



Figure 105: Silver's Comic Book Project, p.1-2 (In-Progress Artwork), L2D4, April 4th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 238 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 106: Silver's Comic Book Project, p. 1-3 (In-Progress Artwork), L2D5, April 9th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 239 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 107: Silver's Comic Book Project (In-Progress Artwork), L2D6, April 10th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 240 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name: [REDACTED]

COMIC STRIP/BOOK ARTIST STATEMENT

MY MATERIALS

1. I chose to use _____ to create my Comic Strip/Book. (Circle all you used)

Crayons Markers Pencil
Colored Pencils Sharpies Other: _____

2. When I used my materials, I think I was _____. (Circle one point)

← ● ——— ● ——— ● ——— →
Neat/Organized A LITTLE neat/organized NOT neat/organized

MY INTEREST

3. I tried my best during this project. (Circle one point)

← ● ——— ● ——— ● ——— ● ——— ● ——— →
Absolutely Most of the time Kind of Not Really Not at all

4. I feel like this project was _____. (Circle one point)

← ● ——— ● ——— ● ——— ● ——— ● ——— →
Exciting Fun Alright Eh Boring

I think this because I get to do anime people.

MY CREATIVITY

5. I used my own ideas during this project. (Circle one point)

← ● ——— ● ——— ● ——— ● ——— ● ——— →
Absolutely Most of the time Kind of Not Really Not at all

Figure 108: Silver's Artist Statement, p. 1 (Assessment), L2D6, April 10th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 241 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

[REDACTED]

MY GROUP WORK

6. I talked to my partners about all of our comic elements during our group chats. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

MY TIME MANAGEMENT

7. I felt like I had _____ to finish this project. (Circle one point)

Plenty of time Just enough time Not enough time

8. I spent my art time working toward reaching my Art Goal every day. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

ALL IN ALL

9. I am proud of the art project I created. (Circle one point)

Absolutely Mostly A little Not really Not at all

10. Two things I did really well were:

1. people

2. background

11. One thing I could have done better is I don't know! 😊

Figure 109: Silver's Artist Statement, p. 2 (Assessment), L2D6, April 10th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 242 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 3/4

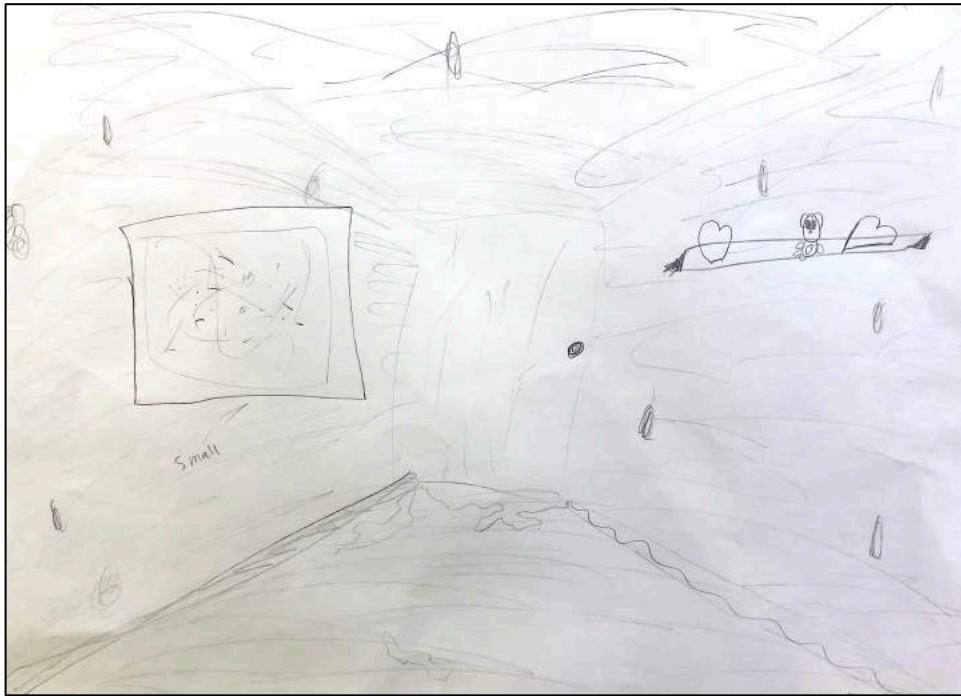


Figure 110: Silver's Comic Scene Sketch (In-Progress Artwork), L3D1, April 11th.

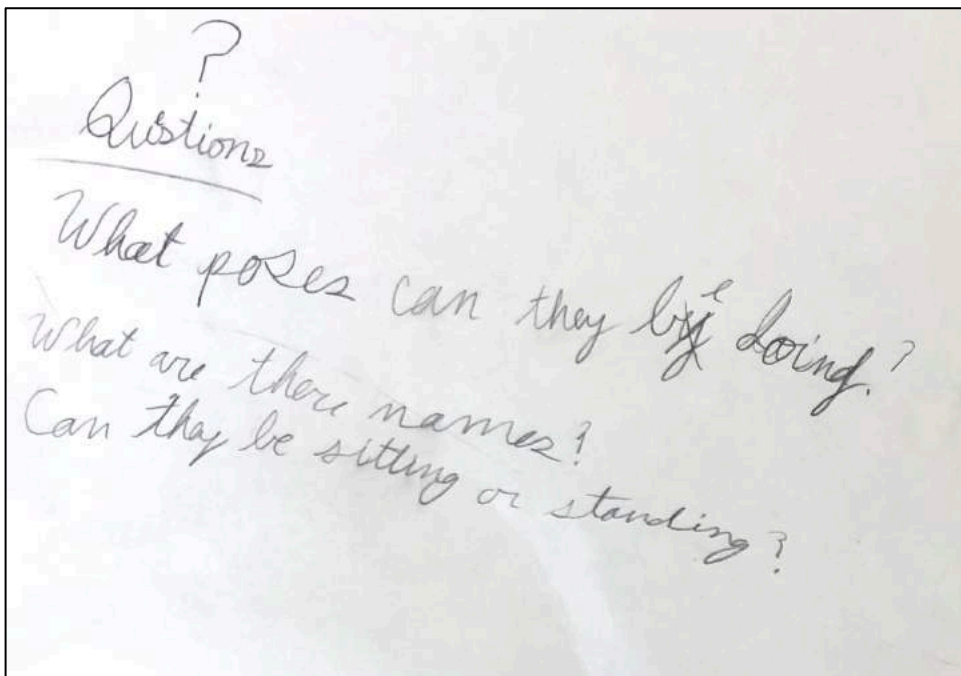


Figure 111: Silver's Comic Scene Questions (In-Progress Artwork), L3D1, April 11th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 243 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

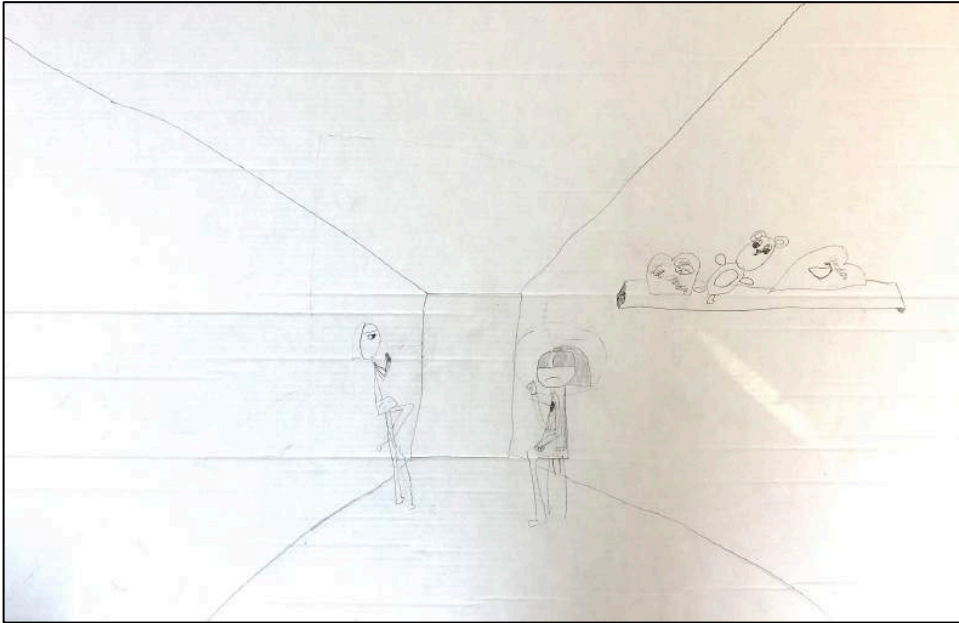


Figure 112: Silver's Comic Scene Project (In-Progress Artwork), L3D2, April 12th.

Name: _____

How Did I Do Today?

1. I was *focused* on reaching our group art goal for the entire art class time. (Circle one)

← ● ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

2. What was my role today? OR What did I do to help my group succeed today?
work on people and background

3. A question I have for my teacher about this project is...
if don't no!

Figure 113: Silver's Exit Ticket (Assessment), L3D1, April 12th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 244 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

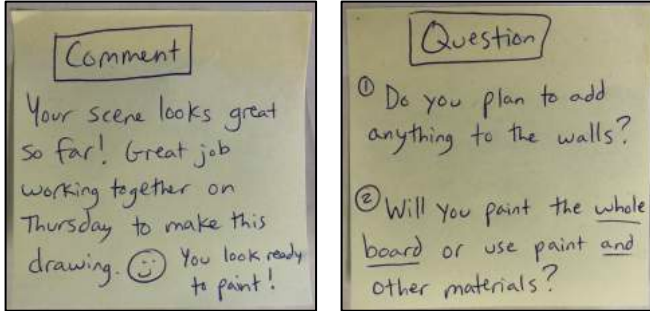


Figure 114: Silver's Teacher Post-Its (Assessment), L3D3, April 16th.



Figure 115: Silver's Comic Scene Project (In-Progress Artwork), L3D3, April 16th.

Name: [REDACTED]

How Did I Do Today?

1. I was *focused* on reaching our group art goal for the entire art class time. (Circle one)

← ● (circled) ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

2. What was my role today? OR What did I do to help my group succeed today?

PAID ME!

3. A question I have for my teacher about this project is...

???

Figure 116: Silver's Exit Ticket (Assessment), L3D3, April 16th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 245 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

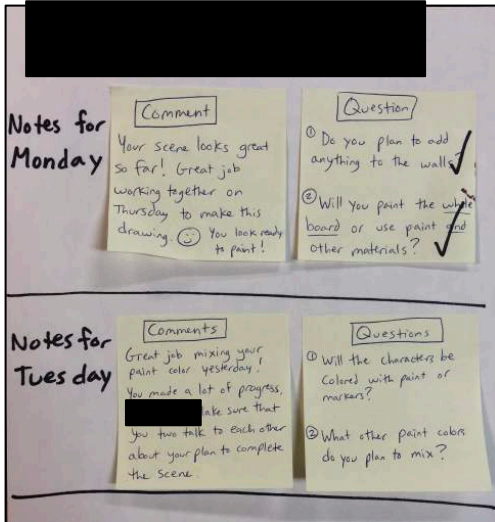


Figure 117: Silver's Teacher Post-Its (Assessment), L3D4, April 17th.



Figure 118: Silver's Comic Scene Project (In-Progress Artwork), L3D4, April 17th.

The image shows a student's exit ticket form titled "How Did I Do Today?". The form has three questions and a name field. The student's name is redacted. The first question asks about focus on reaching the group art goal, with a scale from "Absolutely" to "Not at all". The student has circled "Most of the time". The second question asks about the student's role or how they helped the group succeed. The student has written "Paint". The third question asks for a question for the teacher, and the student has written "? ? ?".

Name: [Redacted]

How Did I Do Today?

1. I was focused on reaching our group art goal for the entire art class time. (Circle one)

Absolutely Most of the time Kind of Not Really Not at all

2. What was my role today? OR What did I do to help my group succeed today?

Paint

3. A question I have for my teacher about this project is...

? ? ?

Figure 119: Silver's Exit Ticket (Assessment), L3D4, April 17th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 246 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

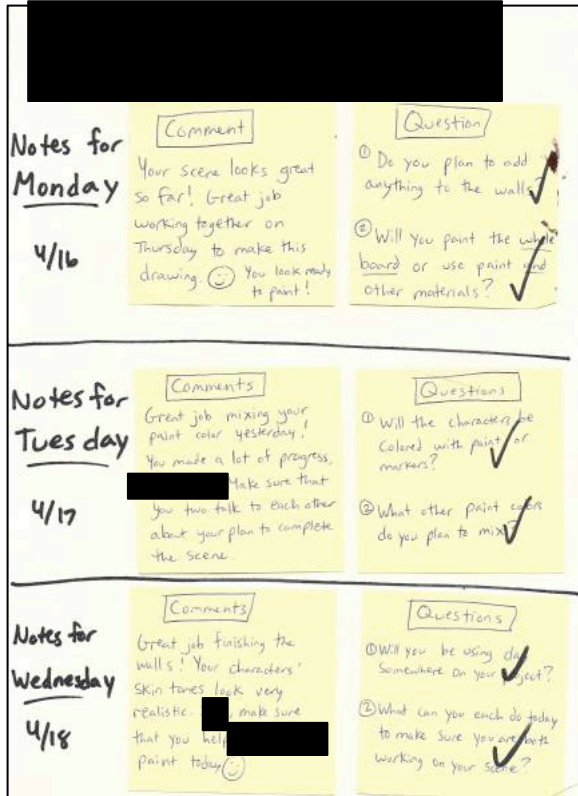


Figure 120: Silver's Teacher Post-Its (Assessment), L3D5, April 18th.



Figure 121: Silver's Comic Scene Project (In-Progress Artwork), L3D5, April 18th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 247 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name: [Redacted]

How Did I Do Today?

1. I was *focused* on my clay project for the entire art class time. (Circle one)

A horizontal scale with five points: Absolutely, Most of the time, Kind of, Not Really, Not at all. A circle is drawn around the 'Most of the time' point.

2. What did I do with my clay today?
Made sculptures!

3. A question I have for my teacher about this project is...
I have a question about how to make a sculpture that is...

Figure 122: Silver's Exit Ticket (Assessment), L3D6/L4D1, April 19th.

[Redacted]

Notes for Monday 4/23

Comments
Your clay pieces are off to a great start! See if you can finish your clay today 😊

Questions
① Are you slipping and scoring ALL of your clay together?
② What are your goals for today?

Figure 123: Silver's Teacher Post-Its (Assessment), L3D7/L4D2, April 23rd.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 248 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 124: Silver's Clay Project (In-Progress Artwork), L3D7/L4D2, April 23rd.

Name: [REDACTED]

How Did I Do Today?

1. I was *focused* on my clay project for the entire art class time. (Circle one)

← ● ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

2. What did I do with my clay today?
Made sculptures!

3. A question I have for my teacher about this project is...
[Handwritten scribble]

Figure 125: Silver's Exit Ticket (Assessment), L3D7/L4D2, April 2nd

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 249 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 126: Silver's Clay Project (In-Progress Artwork), L3D8/L4D3, April 24th.

Name: [REDACTED]

How Did I Do Today?

1. I was *focused* on my clay project for the entire art class time. (Circle one)

← Absolutely Most of the time Kind of Not Really Not at all →

2. What did I do with my clay today?

Paint!

3. A question I have for my teacher about this project is...

?

Figure 127: Silver's Exit Ticket (Assessment), L3D8/L4D3, April 24th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 250 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 128: Silver's Clay Project (Completed Artwork), L3D9/L4D4, April 25th.

Name: _____

How Did I Do Today?

1. I was *focused* on my clay project for the entire art class time. (Circle one)

← ● ● ● ● ● →

Absolutely Most of the time Kind of Not Really Not at all

2. What did I do with my clay today?

_____ *glue / paint*

3. A question I have for my teacher about this project is...

Figure 129: Silver's Exit Ticket (Assessment), L3D9/L4D4, April 25th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 251 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

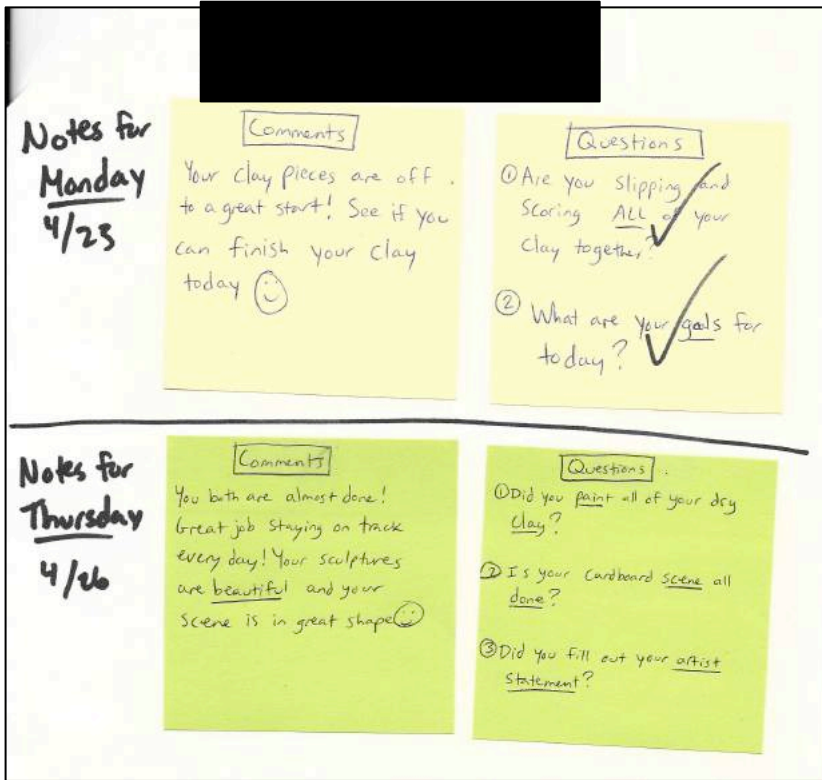


Figure 130: Silver's Teacher Post-Its (Assessment), L3D10/L4D5, April 26th.



Figure 131: Silver's Comic Scene Project (Completed Artwork), L3D10/L4D5, April 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 252 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name [REDACTED]

3D COMIC SCENE + CLAY ARTIST STATEMENT

BONUS: I chose to include my clay sculptures in my scene. Yes / No

MY MATERIALS

1. I chose to use _____ to create my scene and clay sculptures. (Circle all you used)

Paint Sharpies Clay
Cardboard Colored Pencils Other: a pencil

2. When I used my materials, I think I was _____. (Circle one point)

← Neat/Organized A LITTLE neat/organized NOT neat/organized →

MY INTEREST

3. I *tried my best* during this project. (Circle one point)

← Absolutely Most of the time Kind of Not Really Not at all →

4. I feel like this project was _____. (Circle one point)

← Exciting Fun Alright Eh Boring →

I think this because 7

MY CREATIVITY

5. I included *my own ideas* in this project. (Circle one point)

← Absolutely Most of the time Kind of Not Really Not at all →

Figure 132: Silver's Artist Statement, p.1 (Assessment), L3D10/L4D5, April 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 253 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

MY GROUP WORK

6. I talked to my partners about our plan for our scene every day. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

7. I listened to my partners' ideas and worked together to make sure everyone had a say in our project. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

MY TIME MANAGEMENT

8. I felt like I had _____ to finish this project. (Circle one point)

Plenty of time Just enough time Not enough time

9. I spent my art time focused on reaching our group art goal every day. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

ALL IN ALL

10. I am proud of the art project I created with my group. (Circle one point)

Absolutely Mostly A little Not really Not at all

11. One thing I did really well was Clay.

12. One thing I could have done better is nothing.

Figure 133: Silver's Artist Statement, p.2 (Assessment), L3D10/L4D5, April 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 254 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

SILVER ASSESSMENT MATRICES

LESSON 1

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L1D1 12-Mar	Art Goal: - Do Now: + Exit Ticket: +	Posing/Gesture: - F vs. B: N/A	+
L1D2 13-Mar	Pair Drawing Activity: + Activity Checklist: +	Posing/Gesture: + F vs. B: N/A	+
L1D3 14-Mar	Art Goal: +	Posing/Gesture: + F vs. B: N/A	+
L1D4 19-Mar	Teacher Post-It: + Art Goal: +	Posing/Gesture: + F vs. B: +	+
L1D5 20-Mar	Art Goal: +	Posing/Gesture: + F vs. B: +	+
L1D6 26-Mar	Art Goal: + Verbal Q+A: + Artist Statement: +	Posing/Gesture: + F vs. B: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 15. Silver’s Artifact Data Matrix: Lesson 1. This matrix illustrates all coded data collected from Silver’s assessments during Lesson 1.

LESSON 2

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L2D1 27-Mar	Do Now: +	Create Comic: + Convey Narrative: + Posing/Gesture: N/A	+
L2D2 28-Mar	Planning Checklist: + Questionnaire: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2D3 3-Apr	Teacher Post-It: + Art Goal: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2D4 4-Apr	Art Goal: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2D5 9-Apr	Peer Q+A: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+
L2D6 10-Apr	Verbal Art Goal: + Artist Statement: +	Create Comic: + Convey Narrative: + Posing/Gesture: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 18. Silver’s Artifact Data Matrix: Lesson 2. This matrix illustrates all coded data collected from Silver’s assessments during Lesson 2.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 255 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 3/4

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L3D1 11-Apr	Do Now: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: N/A	+
L3D2 12-Apr	Verbal Art Goal: + Teacher-Group Convo: + Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: N/A	+
L3D3 16-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: +	+
L3D4 17-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: + Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: +	+
L3D5 18-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: + Exit Ticket: -	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: +	+
L3D6/L4D1 19-Apr	Do Now: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+
L3D7/L4D2 23-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+
L3D8/L4D3 24-Apr	Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+
L3D9/L4D4 25-Apr	Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: + Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+
L3D10/L4D5 26-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Artist Statement: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: + Create Texture: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 20. Silver's Artifact Data Matrix: Lesson 3/4. This matrix illustrates all coded data collected from Silver's assessments during Lesson 3/4.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 256 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

SILVER OBSERVATION MATRICES

LESSON 1

		Lesson # Day #	L1D1	L1D2	L1D3	L1D4	L1D5	L1D6
		Date	12-Mar	13-Mar	14-Mar	19-Mar	20-Mar	26-Mar
		Class Duration	45 Minutes	45 Minutes	45 Minutes	60 Minutes	45 Minutes	45 Minutes
		# of Students in Art Class	13 Students	11 Students	11 Students	15 Students	10 Students	9 Students
		Assessment/Project Student Engaged With	Art Goal, Do Now, Exit Ticket	Pair Drawing Activity, Introductory Activity Checklist	Art Goal, Poster Project	Teacher Post-It, Art Goal, Poster Project	Art Goal, Poster Project	Art Goal, Verbal Q+A, Poster Project, Artist Statement
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	Yes - exit ticket connects to Do Now No - did not fill out art goal	Yes - filled out checklist as she worked on activity	Yes - met art goal	Yes - directly applied post-it to art goal and artmaking	Yes - met art goal	Yes - met art goal, artist statement reflects artmaking
		Using Materials To Reach Art Goal	No - used pencil, didn't fill out art goal	Yes - pencil	Yes - pencil	Yes - pencil and colored pencils	Yes - colored pencils and Sharpies	Yes - felt and beads
		Progress Being Made On Artmaking	Yes - completed Do Now	Yes - completed pair drawing activity	Yes - added to pair drawing and started poster	Yes - worked on poster	Yes - adding to poster background	Yes - finished poster
	Time Management	Focused On Assessment/Artmaking	No - worked on art for less than 5 minutes and talked to friends for all remaining art time, did not appear focused on activity	Yes - picked same friend to work today, but got more done than yesterday	Yes - very meticulous drawing on poster - looked incredibly focused	Yes - worked quietly on poster for all of class	Yes - focused for first 20 minutes of art time and then left room	Yes - finished all lesson components before end of class
		Took Necessary Time To Complete Assessment/Artmaking	Yes - Do Now and exit ticket, No - did not fill out art goal	Yes	Yes - drew another sketch for pair drawing activity and then started her poster	Yes	Yes - worked well while in room	Yes - spent 10 minutes finishing poster and 5 on artist statement
		Worked On Assessment/Artmaking Through All Allotted Time	No - completed Do Now and exit ticket in under 5 minutes and did not fill out art goal, needed to be reminded to fill out exit ticket	Yes - worked with partner on drawing activity for entire art time	Yes - sketched peer for first 1/2 of class, started drawing poster for second 1/2 of class	Yes - worked 15 minutes past designated art time	No - worked for 20 minutes before leaving room with toothache	Yes - finished projecting first 15 minutes of class time
	Creativity/ Innovation	Original Ideas	Yes - original character	Yes - unique poses	Yes - original title and unique start to character pose	Yes	Yes	Yes - only student to include 3D elements in poster
		Evidence Of Ambition/Risk-Taking	No - minimal time/work spent on drawing	Yes - aerial drawing of peer	Yes - draw character's profile	Yes - changed plan for character based on teacher's critique	Yes	Yes - material choice
		Artmaking/Assessment On Par With Student's Level	Yes	Yes	Yes	Yes	Yes	Yes
	Collaboration	Civility With Other Students In Group/Conversation	N/A	Yes - took turn and worked well with partner	Yes - worked efficiently with partner	N/A	N/A	N/A
		Contributed To Group/Class Outcome	N/A	Yes	N/A	N/A	N/A	N/A
		Talked To Teacher About Assessment/Artmaking	No	No	Yes	Yes - excited to tell me all about her work when I came around to check in	No	Yes
	Behavior	Positive During Assessment/Artmaking	Yes	Yes - giggly throughout activity	Yes	Yes	No - appeared uncomfortable Yes - excited to talk to friend about poster when she came back toward end of class	Yes
		Engaged With Peers While Working Productively	No - chatted with peers about unrelated topics while working	Yes	Yes - less chatty than previous days	Yes		Yes
	Other	Outstanding Dialogue And Notes	High class energy - took a while to get through directions and activity	-	Asked me if she could do more sketches of peer before starting her poster	Said she wants to write when her comic will be released on her poster	-	"Do you want to add anything else to your background to fill that negative space?" (Teacher) "No, I like it like this." (S) Artist statement shows that she recognizes she didn't meet a project goal Checklist on board and verbal prompts at beginning of class helped her stay on track

Figure 16. Silver's Observational Data Matrix: Lesson 1. This matrix illustrates all coded data collected from the participant observations of Silver that took place each day of Lesson 1.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 257 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 2

		L2D1	L2D2	L2D3	L2D4	L2D5	L2D6	
Lesson # Day #		27-Mar	28-Mar	3-Apr	4-Apr	9-Apr	10-Apr	
Date		27-Mar	28-Mar	3-Apr	4-Apr	9-Apr	10-Apr	
Class Duration		45 Minutes	60 Minutes	45 Minutes	60 Minutes	45 Minutes	60 Minutes	
# of Students in Art Class		11 Students	14 Students	16 Students	16 Students	16 Students	17 Students	
Assessment/Project Student Engaged With		Do Now Activity	Peer Planning Checklist, Comic Questionnaire, Comic Book Project	Teacher Post-It, Art Goal, Comic Book Project	Art Goal, Comic Book Project	Peer Q+A, Comic Book Project	Verbal Art Goal, Comic Book Project, Artist Statement	
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	Yes	Yes	Yes - met art goal	Yes - numbered comic panels similarly to Do Now sequence component	Yes - talked to partner about the work she's done so far	Yes - met verbal art goal
		Using Materials To Reach Art Goal	Yes - scissors, glue, markers	Yes - pencil	Yes - pencil	Yes - pencil	Yes - pencil	Yes - pencil
		Progress Being Made On Artmaking	Yes - completed Do Now	Yes - sketched all panels and started drawing characters	Yes - finished 5 panels today	Yes - finished first page, up to panel 10	Yes - finished up to panel 18	Yes - finished comic book
	Time Management	Focused On Assessment/Artmaking	Yes - worked entire time for both parts	Yes - got right to work after I cut her paper	Yes - engaged for about 20 minutes	Yes - barely looked up from project, great attention to detail in drawing	Yes - worked for all of class	Yes - worked on finishing project for entire art time
		Took Necessary Time To Complete Assessment/Artmaking	Yes - created comic (part 1) and color-coded (part 2) along with class	Yes - did checklist and questionnaire in 15 minutes, spent rest of art time starting comic	Yes	Yes	Yes - Q+A took a while and conversation was fruitful, but spent rest of art time on comic	Yes - finished comic book and filled out artist statement without my prompting or a reminder
		Worked On Assessment/Artmaking Through All Allotted Time	Yes - worked entire time for both parts	Yes	Yes - focused for first 1/2 of class, stopped working after friends finished their work for the day	Yes - focused and worked entire art time	Yes	Yes - took her time finishing comic and artist statement
	Creativity/ Innovation	Original Ideas	Yes - original comic sequence and narrative	Yes - original characters and panel outline	Yes - original narrative	Yes - original narrative	Yes - original narrative	Yes - original narrative
		Evidence Of Ambition/Risk-Taking	Yes - used most of the allotted panels	Yes - filled 3 pages with panels, plans to make a comic book	Yes - continuing to fill panels	Yes - continuing to fill panels	Yes - continuing to fill panels	Yes - finished panels she outlined
		Artmaking/Assessment On Par With Student's Level	Yes	Yes	Yes	Yes	Yes	Yes
	Collaboration	Civility With Other Students In Group/Conversation	Yes - listened to speakers when vocab was reviewed (part 2)	Yes - worked productively with peer for checklist	N/A	N/A	Yes	N/A
		Contributed To Group/Class Outcome	No - did not raise hand for any questions asked	Yes - listened to peer and talked through ideas	N/A	N/A	Yes - listened to Blue and was excited to share her comic	N/A
		Talked To Teacher About Assessment/Artmaking	No	No - hasn't talked to me about her narrative yet	Yes - explained comic, clear narrative and ideas overall, plans to sketch all in pencil first	Yes - waved me over to show me what she was drawing	Yes - we talked through her writers block	Yes - verbal art goal was to "finish comic", got stuck on narrative again and asked for help
Behavior	Positive During Assessment/Artmaking	Yes	Yes	Yes	Yes	Yes - smiling and giggling during Q+A	Yes - overall positive attitude all class	
	Engaged With Peers While Working Productively	No	Yes - talked to new friend while working throughout art time	No - distracted when other students around her finished for the day	No - quiet and worked by herself today	Yes - very engaged in Q+A discussion, outgoing and willing to share on a smaller scale with friends	No - quietly focused	
Other	Outstanding Dialogue And Notes	-	Completely on track - only participant who hasn't missed a day yet	Day back from Spring Break - more kids than we've had for art in a while - rowdy, loud, distracting air about the classroom today	Hasn't expressed any resistance toward art goals (or any assessments) so far	I talked to her about her narrative - got stuck at panel 15, so I asked "how does she get from here to the poster?" - she made connection with original idea and made great progress after that	Attitude and Artist Statement seem like she's glad with how her comic turned out. Class overall was hectic and too many materials were on the table already - did verbal art goals instead of planned written ones	

Figure 19. Silver's Observational Data Matrix: Lesson 2. This matrix illustrates all coded data collected from the participant observations of Silver that took place each day of Lesson 2.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 258 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 3/4

		Lesson # Day #	L3D1	L3D2	L3D3	L3D4	L3D5
		Date	11-Apr	12-Apr	16-Apr	17-Apr	18-Apr
		Class Duration	60 Minutes	60 Minutes	60 Minutes	60 Minutes	60 Minutes
		# of Students in Art Class	16 Students	15 Students	13 Students	18 Students	18 Students
		Assessment/Project Student Engaged With	Do Now Questionnaire, Scene Project	Verbal Art Goal, Teacher-Group Convo, Exit Ticket, Scene Project	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Exit Ticket, Scene Project	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene Project	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene Project
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	Yes - began planning scene	Yes - met verbal art goal	Yes - verbal art goal and teacher convo kept her on track, responded to both post-it questions, talked about color mixing on gallery walk, filled out exit ticket	Yes - responded to post-its, one of the only 2 students to do a gallery walk, talked to me about her plan and concerns, filled out exit ticket	Yes - gallery walk, talked about plan No - forgot to fill out exit ticket
		Using Materials To Reach Art Goal	Yes - pencil	Yes - pencil	Yes - mixed acrylic paint	Yes - mixed acrylic paint	Yes - mixed acrylic paint
		Progress Being Made On Artmaking	Yes - sketched scene ideas and wrote questions for Blue	Yes - began drawing scene	Yes - painted most of the walls in the scene's background	Yes - finished painting walls, mixed paint for skin color	Yes - most painting is complete
	Time Management	Focused On Assessment/Artmaking	Yes - kept up with Do Now pace,	Yes	Yes	Yes	Yes - focused on mixing colors with Blue for most of class
		Took Necessary Time To Complete Assessment/Artmaking	Yes - answered most Do Now questions correctly	Yes	Yes - initially didn't want to paint, but ended up painting most of background for her art time	Yes - worked slowly	Yes
		Worked On Assessment/Artmaking Through All Allotted Time	Yes	No - worked for first 1/2 hour until Blue left early and then stopped completely	Yes - painted for all of art time	Yes - continued painting after Blue left	Yes - worked until she was picked up early
	Creativity/ Innovation	Original Ideas	Yes	Yes - combining narrative elements with Blue's comic	Yes - chose paint color to mix	Yes	Yes
		Evidence Of Ambition/Risk-Taking	Yes - used large paper and wrote probing questions	Yes - compromising	Yes - painted a lot of her scene, doesn't usually work this big	Yes - making decisions for the group, trying to initiate conversation	Yes
		Artmaking/Assessment On Par With Student's Level	Yes	Yes	Yes - problem-solved more effective brush size	Yes	Yes
	Collaboration	Civility With Other Students In Group/Conversation	N/A	Yes - talked to Blue	N/A	Yes	Yes - let Blue paint the characters since she did the background
		Contributed To Group/Class Outcome	N/A	Yes - suggested scene ideas	N/A	No - wanted to get things done, but didn't appear to know how to facilitate conversation with partner	Yes - helped mix paint and talked about plan
		Talked To Teacher About Assessment/Artmaking	Yes - I prompted her to sketch some scene ideas and write 3 questions for Blue for them to discuss tomorrow	Yes - verbal art goal was to "draw the people and the background", I mediated argument over size of characters in scene	Yes - we discussed what she could do since her partner was absent, verbal art goal was to "paint all the walls"	Yes - talked through plan more thoroughly, verbal art goal was to "start working on characters"	Yes - verbal art goal was to "paint"
	Behavior	Positive During Assessment/Artmaking	Yes - smiling, exciting, No - seems excited to start, but disappointed that no one picked her as a partner and that Blue was absent	No - negative attitude toward group work, looked frustrated and unhappy halfway through lesson	Yes - more excited to work as class progressed, talked to other groups during gallery walk No - disappointed that Blue was absent again, low energy	No - seemed frustrated, frowning more than usual	Yes - smiles, much more positive than previous work days
		Engaged With Peers While Working Productively	No - wants to be Blue's partner when she comes back tomorrow	Yes - talked to Blue about sketch for 10 minutes before starting to draw on board	No - partner was absent	Yes - tried to talk about what to paint and what colors they needed	Yes
	Other	Outstanding Dialogue And Notes	"Oh, I know!" during Do Now	-	-	"She didn't even do the characters" - when Blue left "I don't know what to do" - at the end of class "I want to make the stuff on the walls out of clay"	She wants to "make the stuff on the walls out of clay tomorrow"

Figure 21. Silver's Observational Data Matrix: Lesson 3. This matrix illustrates all coded data collected from the participant observations of Silver that took place each day of Lesson 3.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 259 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Lesson # Day #	L3D6 / L4D1	L3D7 / L4D2	L3D8 / L4D3	L3D9 / L4D4	L3D10 / L4D5	
Date	19-Apr	23-Apr	24-Apr	25-Apr	26-Apr	
Class Duration	60 Minutes	60 Minutes	60 Minutes	60 Minutes	60 Minutes	
# of Students in Art Class	19 Students	15 Students	14 Students	18 Students	13 Students	
Assessment/Project Student Engaged With	Do Now Survey, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Scene+Clay Projects, Artist Statement	
Material Usage	Connected Artmaking to Assessment	Yes - "sculpted" clay according to exit ticket, practiced slip and score method discussed in Do Now No - no gallery walk	Yes - engaged in teacher convo, still connecting methods and vocab to demo and Do Now discussion No - no gallery walk	Yes - on track with goals, completely independent today (set up, working, clean up, exit ticket) No - no gallery walk	Yes - met verbal art goal, has clear idea of what still needs to be done tomorrow for L3, filled out exit ticket No - no gallery walk	Yes - reached art goal, reflected on artmaking for L3 and L4 during teacher convo, filled out artist statement No - no gallery walk
	Using Materials To Reach Art Goal	Yes - clay	Yes - clay	Yes - acrylic paint, used colors she mixed yesterday	Yes - acrylic paint	Yes - acrylic paint
	Progress Being Made On Artmaking	Yes - experimented with clay, but did not save anything	Yes - made a ton of clay pieces	Yes - painted most of her clay pieces	Yes - finished painting clay pieces (L4)	Yes - finished painted scene (L3)
Time Management	Focused On Assessment/Artmaking	Yes - worked with clay for entire art time	Yes - incredibly focused, asked for more clay in order to make more pieces	Yes	Yes - worked until all clay pieces were complete	Yes - focused on painting until she was done, finished everything on time
	Took Necessary Time To Complete Assessment/Artmaking	Yes	Yes - successfully slipped and scored and textured most clay pieces	Yes	Yes - finished clay project	Yes - finished artmaking and assessments within first 1/2 of class
	Worked On Assessment/Artmaking Through All Allotted Time	Yes	Yes	Yes - worked entire art time	Yes - focused on finishing L4 for first 30 minutes of class and then talked to friends while they finished working	Yes - finished painting within 20 minute, cleaned up, and filled out artist statement
Creativity/Innovation	Original Ideas	Yes - experimented	Yes - original forms	Yes	Yes	Yes
	Evidence Of Ambition/Risk-Taking	Yes	Yes - variety and high quantity of clay forms	Yes - painting most of her clay, helping Purple problem-solve	Yes - finished painting multiple clay pieces	Yes
	Artmaking/Assessment On Par With Student's Level	Yes	Yes	Yes	Yes	Yes
Collaboration	Civility With Other Students In Group/Conversation	Yes - watched, listened, and participated in demo Yes - volunteered to add texture to demo clay, talked to Blue about clay experimentation throughout class	N/A - no group work today, just individual clay projects	N/A - no group work today, just individual clay projects	N/A - no group work today, just individual clay projects	Yes - very agreeable with Blue - took direction well Yes - mixed paint and painted characters according to Blue's directions on color choice, read post-its out loud to Blue
	Contributed To Group/Class Outcome	Yes - verbal art goal was to experiment with her clay, decided to make clay piece separately for L4 (rather than include it in her scene)	Yes - verbal art goal was to "make clay sculptures" today and paint for the next 2 days	Yes - verbal art goal was to "paint my clay"	Yes - verbal art goal was to "paint the rest of my clay", plans to finish painting scene with Blue tomorrow	Yes - verbal art goal was to "finish my clay and scene"
	Talked To Teacher About Assessment/Artmaking	Yes	Yes - excited, smiling, has a solid plan for L3 and L4	Yes - all smiles, excited that all of her clay dried, happy with how her clay pieces are turning out Yes - worked independently, helped Purple put her clay pieces back together when her character broke	Yes	Yes
Behavior	Positive During Assessment/Artmaking	Yes	Yes - excited, smiling, has a solid plan for L3 and L4	Yes - all smiles, excited that all of her clay dried, happy with how her clay pieces are turning out Yes - worked independently, helped Purple put her clay pieces back together when her character broke	Yes	Yes
	Engaged With Peers While Working Productively	Yes	Yes - talked to Blue as they worked	Yes - worked independently, helped Purple put her clay pieces back together when her character broke	Yes	Yes
Other	Outstanding Dialogue And Notes	There was a lot of excitement in the classroom when clay was introduced	-	"Look at all my sculptures!"	-	"I'll read it" - said to Blue immediately after I passed out post-its

Figure 22. Silver's Observational Data Matrix: Lesson 4. This matrix illustrates all coded data collected from the participant observations of Silver that took place each day of Lesson 4.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 260 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

SILVER INTERVIEW MATRICES

INTERVIEW #1

Question	Answer Summary
How did you feel about this whole project?	Really liked it
Did you enjoy this project?	Yes
Was this project interesting to you?	Yes
Did anything we did in class make you excited to work on the project?	Yes - creating the poster
Do you feel like you had enough time to do everything?	Kind of
Were any parts of this project difficult?	Pair Drawing Activity
Did you feel frustrated at any point?	Yes - when drawing the character larger
Was there anything that you didn't want to do?	No
What do you feel like you spent the most amount of time working on?	The poster itself
Were my directions confusing at any point during the lesson?	I forget
What did you think about the tools we used during this project?	No answer
Which tool was your favorite? Why?	Do Now Activity
Which tool was your least favorite? Why?	No answer
Do you feel like any of these tools helped you understand what you needed to do each day of the project? Which ones?	Introductory Activity Checklist
Do you feel like any of these tools made anything we did more confusing? Which ones?	No
Did you enjoy the writing, drawing, or talking tools most? Why?	Drawing

Figure 17. Silver's Interview #1 Data Matrix. This matrix illustrates all coded data collected from the semi-structured interview that took place between Silver and the researcher after Lesson 1 was complete.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 261 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

INTERVIEW #2

Question	Answer Summary
How did you feel about the 4 projects we did during this comic unit?	I liked them
Which project did you enjoy the most? Why?	Clay - likes making things with it
Which project did you enjoy the least? Why?	Comic Book - didn't color it
Which project did you find most interesting or exciting? Why?	Clay
Which project are you most proud of? Why?	Clay
Do you feel like you had enough time to finish each project?	Yes
During which project do you feel like you learned the most? Why?	Clay - learned how to slip and score
Were any of these four projects difficult?	Comic Scene
Did you feel frustrated at any point during these projects? Why?	Comic Scene
Were my directions confusing at any point during these lessons?	No
Which part(s) of the artmaking process (planning, making, asking for help, talking or working as a member of a group) was/were most difficult for you?	Making the projects
Did you not want to do one or some of these parts? Why?	No - was alright with the whole process
Which part do you feel like you spent the most amount of time on during each project?	Planning the comic book
(See Assessment Scale for Context)	
Why were the 3s your favorite tools to use?	No answer
Did any of these tools help you understand what you needed to do during the project? Which ones?	Yes - could not think of a specific one
Which tools would you like to use again in class in the future?	Do Now Questionnaire
Why were your 1s your least favorite tools to use?	Difficult to talk about plan for comic book
Did any of these tools frustrate you or make anything we did more confusing? Which ones?	No

Figure 23. Silver's Interview #2 Data Matrix. This matrix illustrates all coded data collected from the semi-structured interview that took place between Silver and the researcher after the final lesson of the unit (Lesson 4) was complete.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 262 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

INTERVIEW #2 SCALE

Assessment Scale (Pre-, Continuous, and Post Included)	Student Rating
Lesson 1: Comic Poster	
Figure drawing Do Now Activity	2.5
1-question Exit Ticket	3
Written Art Goals	3
Pair Pose/Gesture Drawing Activity	2
Telling me the foreground and background in your poster	3
Artist Statement	3
Lesson 2: Comic Book	
Comic Narrative Do Now Activity	3
Peer Planning Checklist	1
Comic Questionnaire	3
Written Art Goals	3
Peer Q+A	3
Artist Statement	3
Lesson 3/4: Group Comic Scene + Clay	
Do Now Questionnaire	3
Do Now Survey	3
Teacher Post-Its from me	3
Teacher-Group Conversations with me	3
Exit Tickets	3
Walking around and looking at other people's projects	2.5
Artist Statement	3

Figure 24. Blue's Interview #2 Scale Data Matrix. This matrix illustrates the score that Blue gave to each assessment during Interview #2. The scale ranges from 1 ("really did not like it"), 2 ("did not mind it"), to 3 ("really liked it").

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 263 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

APPENDIX E: PURPLE DATA

PURPLE ARTIFACT IMAGES

LESSON 1

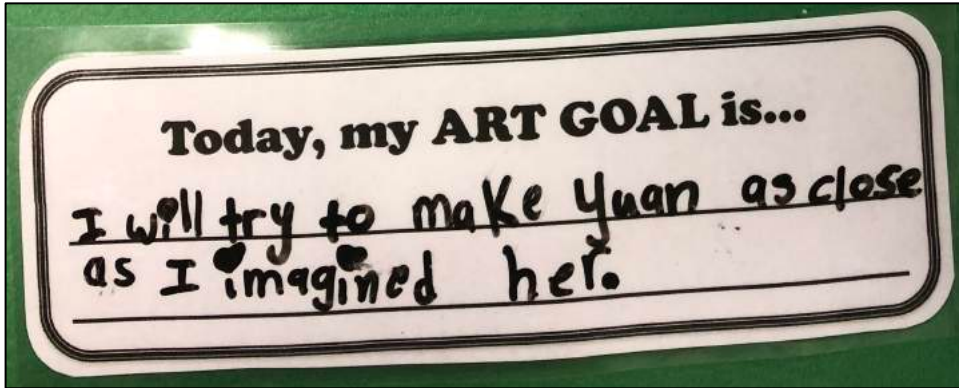


Figure 134: Purple's Art Goal (Assessment), L1D1, March 12th.

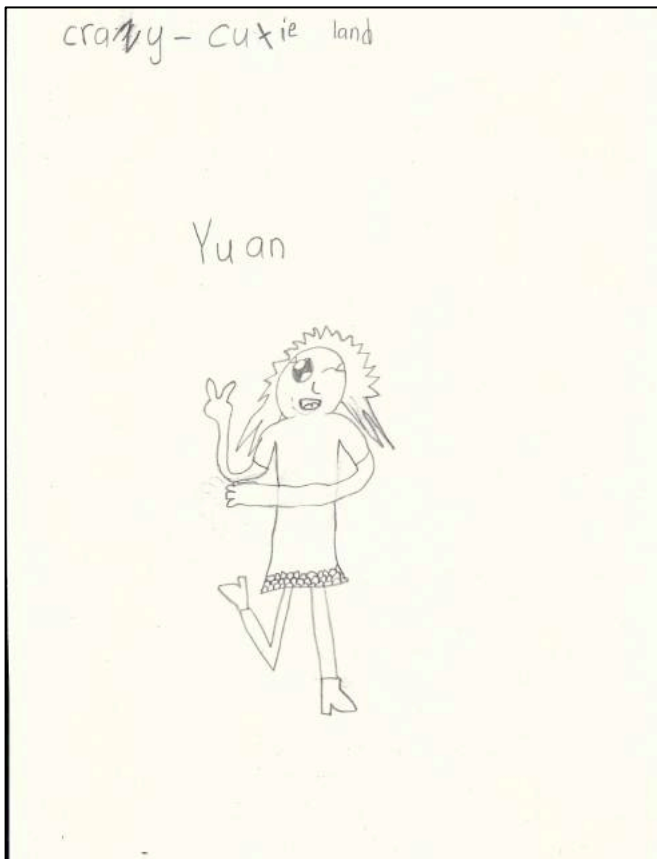


Figure 135: Purple's Do Now Activity (Assessment), L1D1, March 12th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 264 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name: [REDACTED]

How confident did I feel when drawing this person? (Circle one point)

← ● ● ● ● ● →

Extremely Confident Really Confident A little Confident Not Really Confident Not at all Confident

Figure 136: Purple's Exit Ticket (Assessment), L1D1, March 12th.

Today, my ART GOAL is...

To make the outline of Yuan a thick black line

Figure 137: Purple's Art Goal (Assessment), L1D3, March 14th.

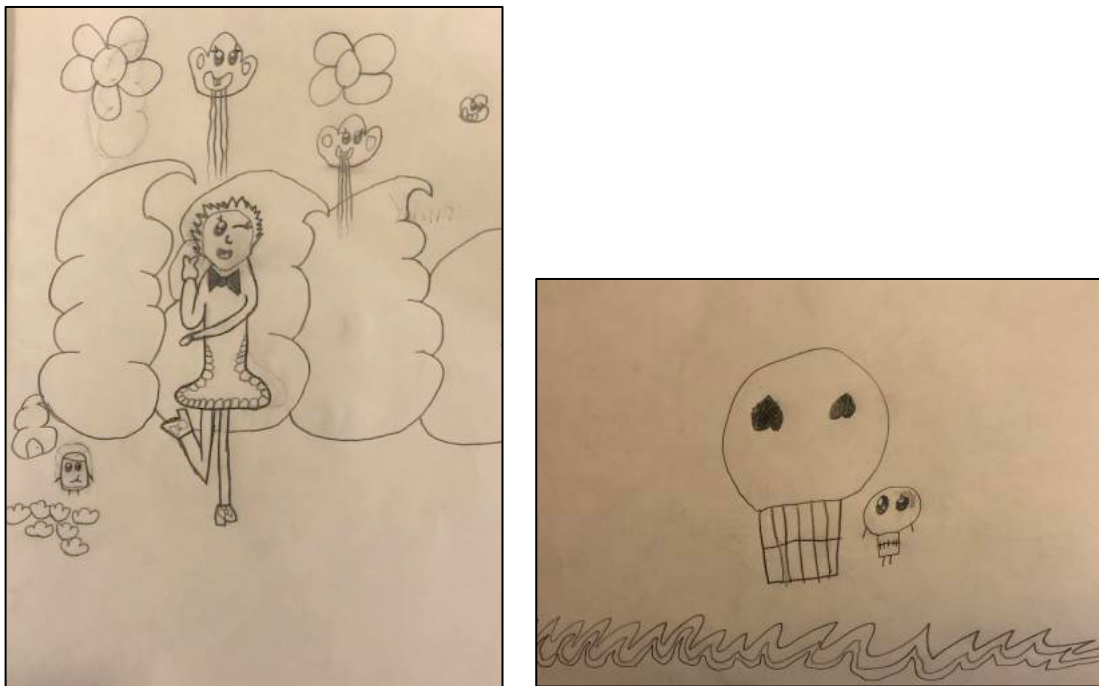


Figure 138: Purple's Pair Drawing Activity (Assessment), L1D3, March 14th.

Cartoon Character
(More simple or exaggerated features)

**POSING and GESTURE DRAWING
ACTIVITY**

These *drawings* of your *partner* will be your sketches for the *comic character* on your poster!

MATERIALS

- ½ Sheet of paper
- Pencil and Eraser

ACTIVITY STEPS

- Watch teacher demo
- Pick a partner
- Gather materials
- Pick workspace at table
- Fold your paper in half
- Partner 1 poses and Partner 2 draws (5 minutes)
- SWITCH! (Now Partner 2 poses and Partner 1 draws) (5 minutes)
- Keep switching until art time is over

Figure 139: Purple's Pair Drawing Activity Checklist (Assessment), L1D3, March 14th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 266 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

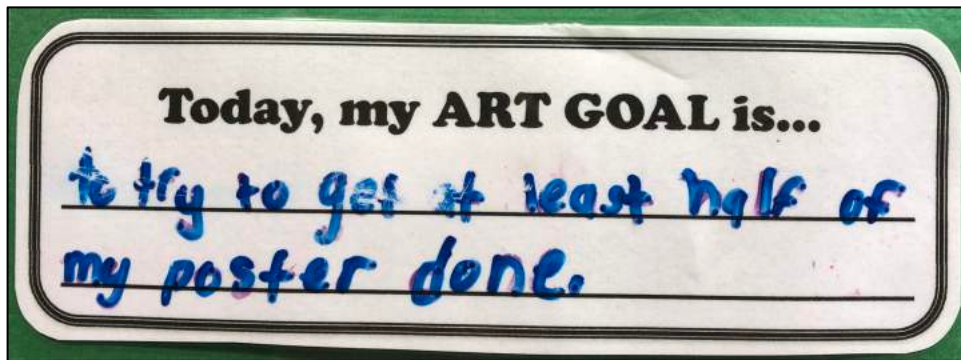


Figure 140: Purple's Art Goal (Assessment), L1D4, March 19th.



Figure 141: Purple's Poster Project (In-Progress Artwork), L1D4, March 19th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 267 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

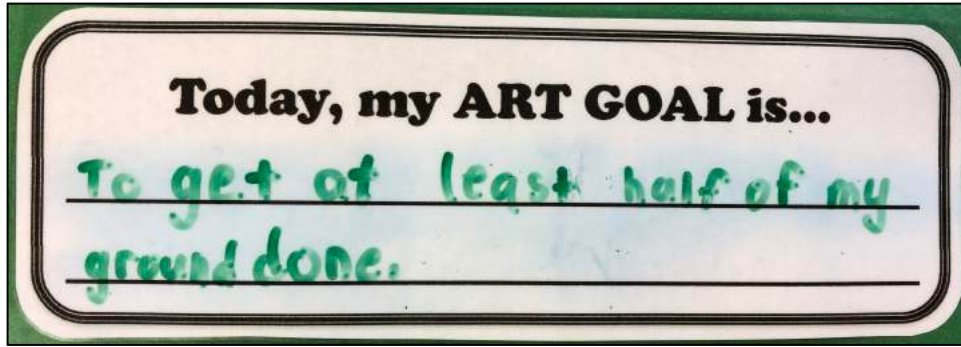


Figure 142: Purple's Art Goal (Assessment), L1D5, March 20th.



Figure 143: Purple's Poster Project (In-Progress Artwork), L1D5, March 20th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 268 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

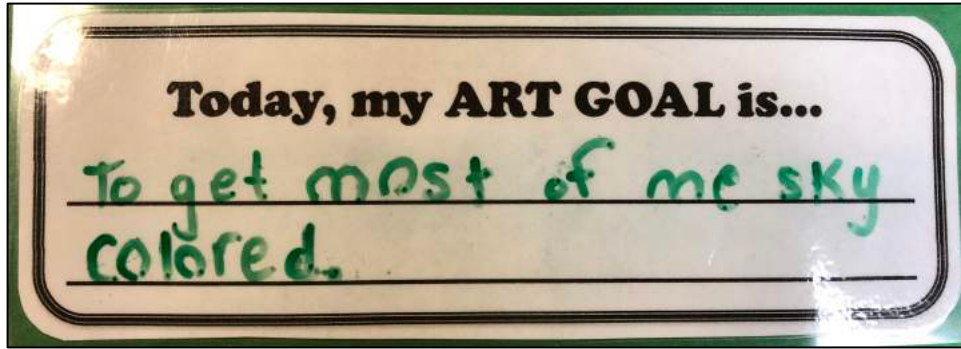


Figure 144: Purple's Art Goal (Assessment), Extra Day, March 27th.



Figure 145: Purple's Poster Project (In-Progress Artwork), Extra Day, March 27th.

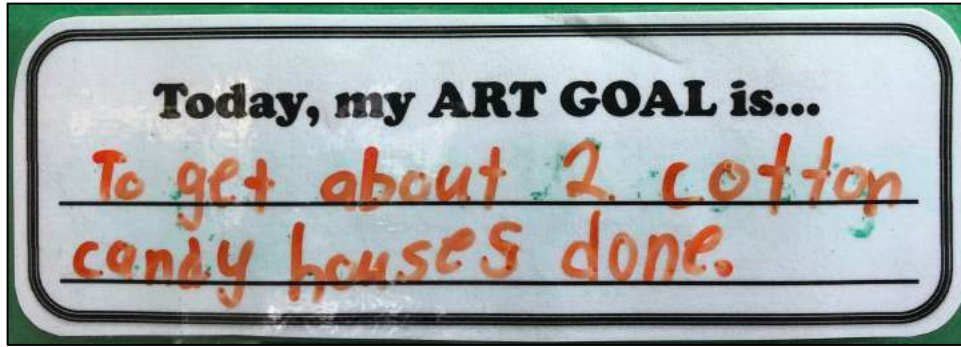


Figure 146: Purple's Art Goal (Assessment), Extra Day, March 28th.

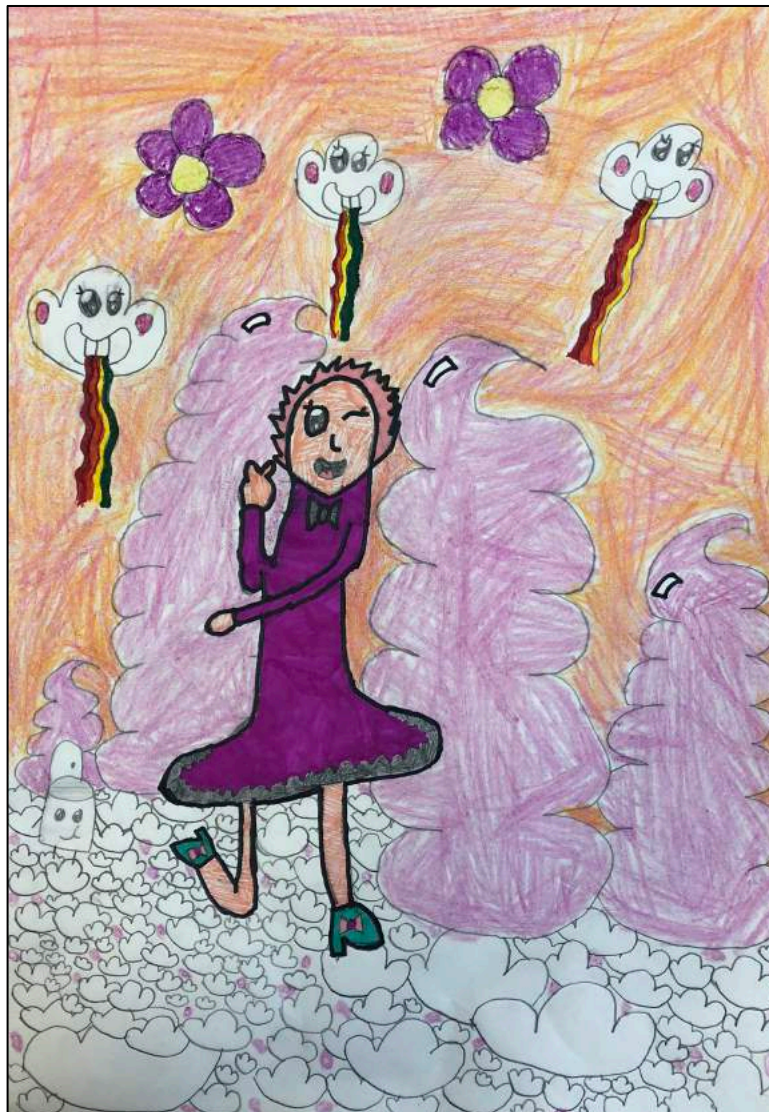


Figure 147: Purple's Poster Project (Completed Artwork), Extra Day, March 28th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 270 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name _____

THE COMIC POSTER™
ARTIST STATEMENT

MY MATERIALS

1. I chose to use _____ to create my Comic Poster. (Circle all you used)

Crayons Markers Pencil
 Colored Pencils Sharpies Other: _____

2. When I used my materials, I think I was _____. (Circle one point)

← ● ● ● ● ● →
Neat/Organized A LITTLE neat/organized NOT neat/organized

MY INTEREST

3. I tried my best during this project. (Circle one point)

← ● ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

4. I feel like this project was _____. (Circle one point)

← ● ● ● ● ● →
Exciting Fun Alright Eh Boring

I think this because ????

MY CREATIVITY

7. I used my own ideas during this project. (Circle one point)

← ● ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

Figure 148: Purple's Artist Statement, p.1 (Assessment), Extra Day, March 28th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 271 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

MY TIME MANAGEMENT

5. I felt like I had _____ to finish this project. (Circle one point)

← Plenty of time Just enough time Not enough time →

6. I spent my art time working toward reaching my Art Goal every day. (Circle one)

← Absolutely Most of the time Kind of Not Really Not at all →

ALL IN ALL

8. I am proud of the art project I created. (Circle one point)

← Absolutely Mostly A little Not really Not at all →

9. Two things I did really well were:

1. show that it was my nightmare

2. by adding a LOT of pink

10. One thing I could have done better is be neater.

MY CREATIVITY

← Not at all Not Really Kind of Most of the time Absolutely →

Figure 149: Purple's Artist Statement, p.2 (Assessment), Extra Day, March 28th.

LESSON 2

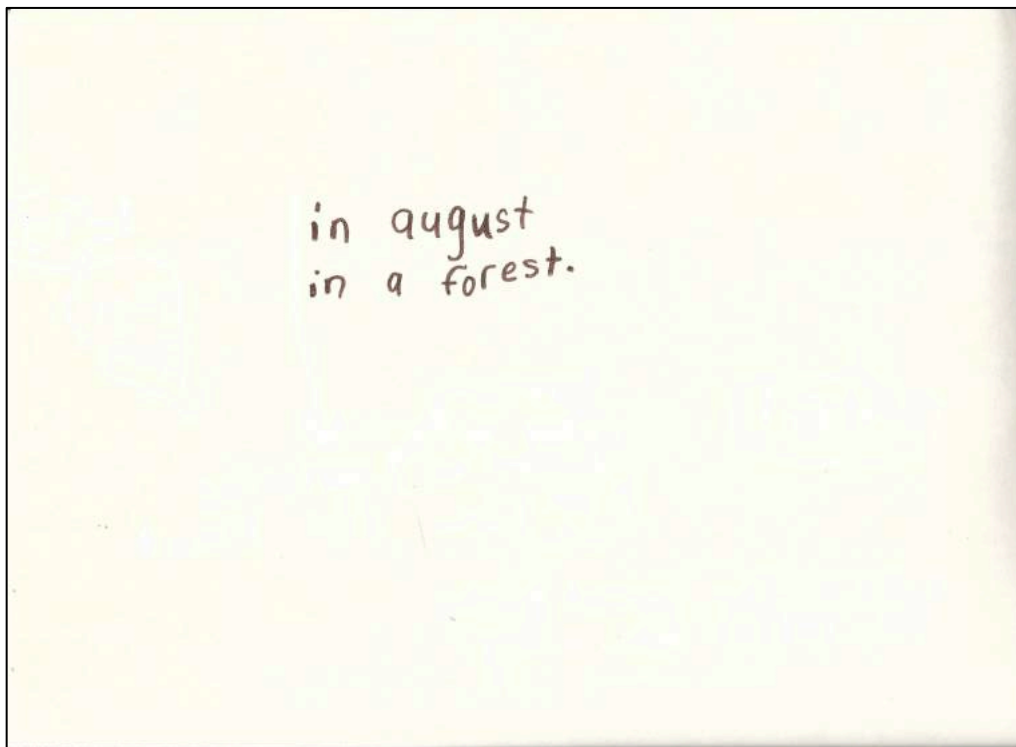
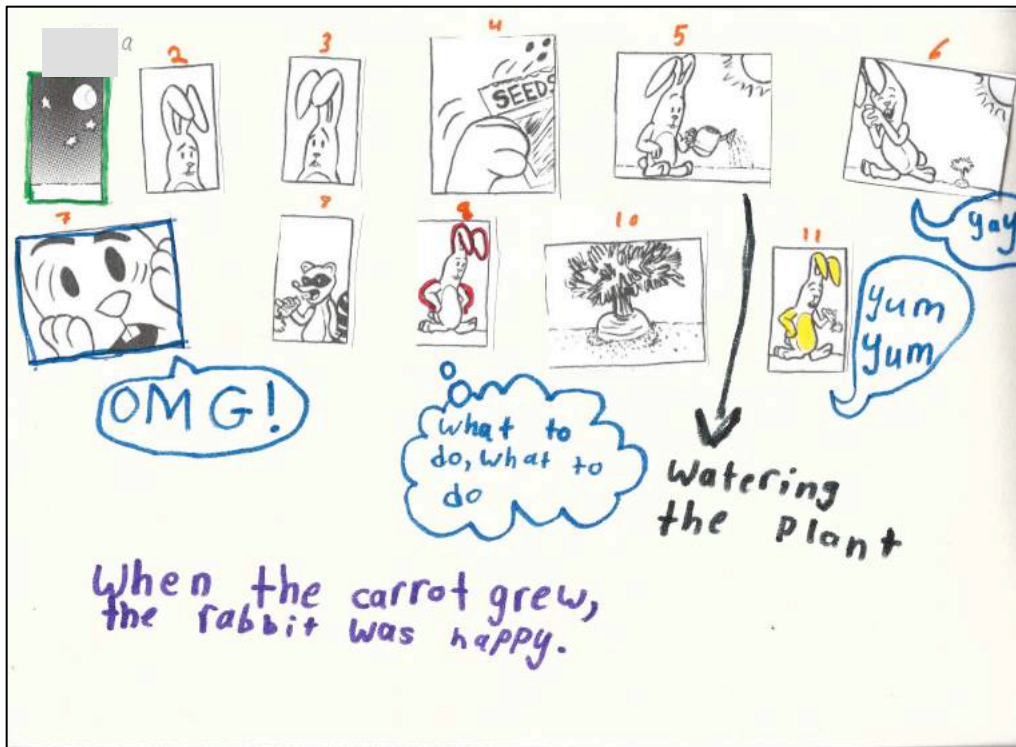


Figure 150: Purple's Do Now Activity (Assessment), L2D1, March 27th.

Peer Planning Checklist

My Name: _____

My Partner's Name: _____

My partner told me all about their comic's...

- Characters**
- Dialogue**
- Setting**
- Plot**

How their comic **panels** are going to look on the page

My partner's **narrative** makes sense to me

Comic's **title** and **cover**

My partner sounds ready to fill out their comic questionnaire and start their comic!

Figure 151: Purple's Peer Planning Checklist (Assessment), L2D2, March 28th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 274 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Comic Questionnaire

1. I finished the peer planning activity with my partner. **Yes / No** Yes No
2. I want to make a **Comic Strip** / **Comic Book** Comic Strip Comic Book
3. I would like my paper to look like: (circle one)

Comic Strips	
Small	Large

Long Rectangle Pages		
----------------------------	--	--

Comic Books		
Tall Rectangle Pages		

Square Pages		
-----------------	--	--
4. I need 4/5 pieces of this paper.

Figure 152: Purple's Comic Questionnaire (Assessment), L2D2, March 28th.

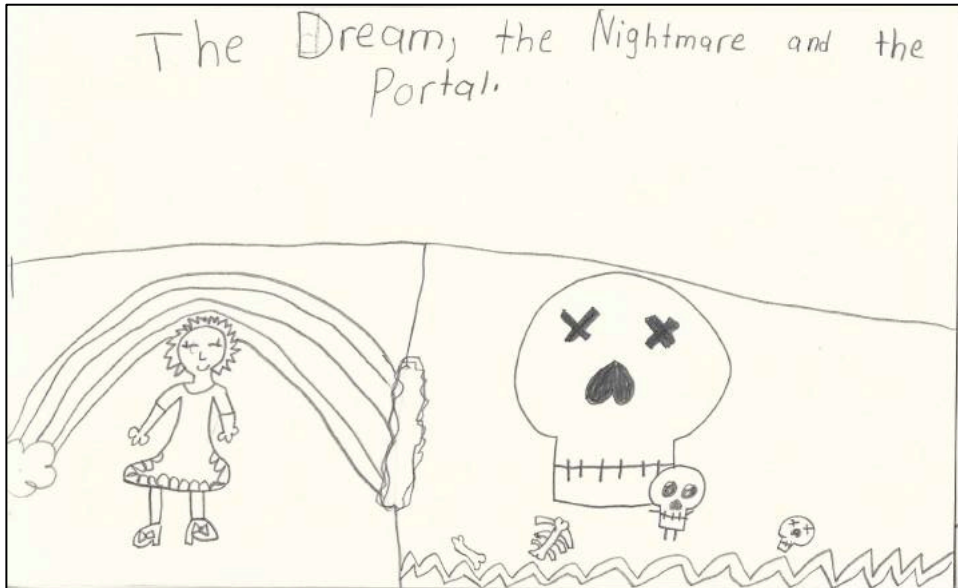


Figure 153: Purple's Comic Book Project (In-Progress Artwork), L2D2, March 28th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 275 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

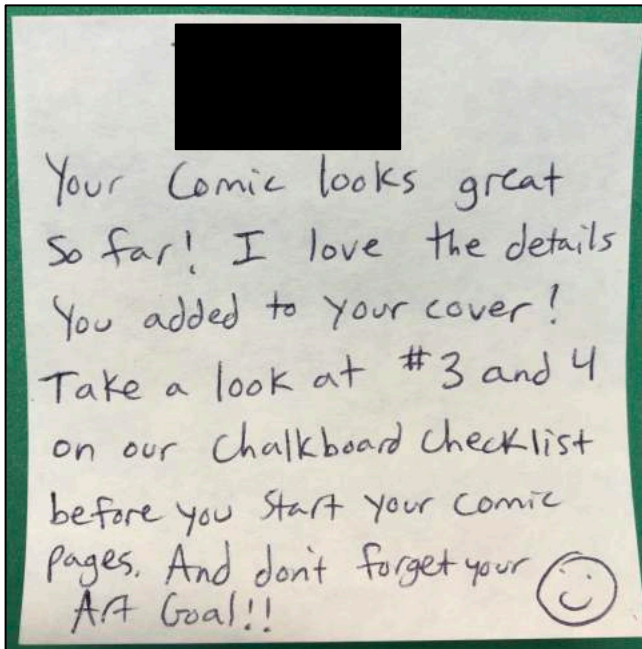


Figure 154: Purple's Teacher Post-It (Assessment), L2D3, April 3rd.

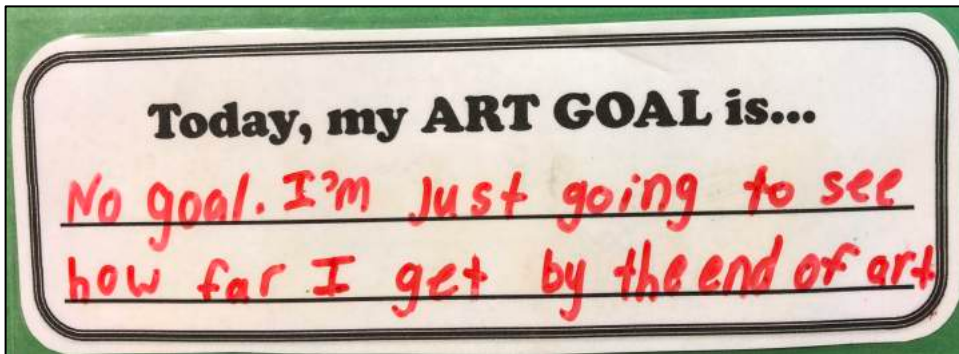


Figure 155: Purple's Art Goal (Assessment), L2D3, April 3rd.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 276 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

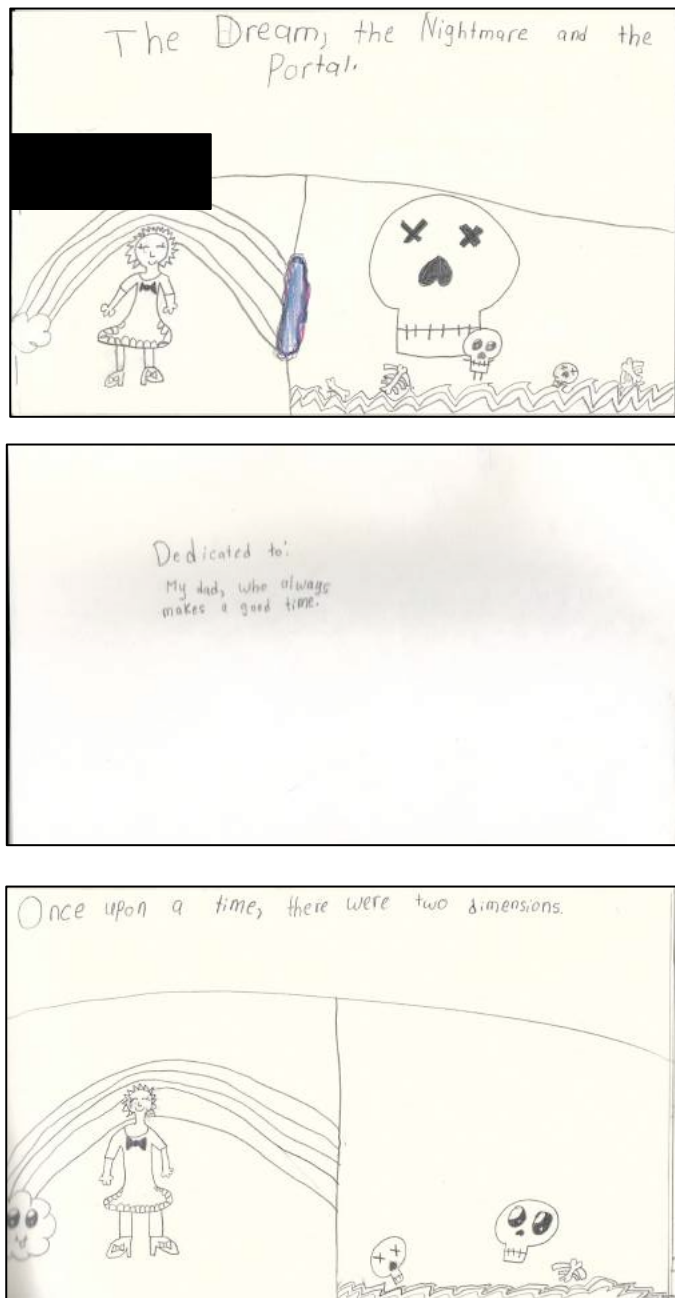


Figure 156: Purple's Comic Book Project, p. 1-3 (In-Progress Artwork), L2D3, April 3rd.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 277 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

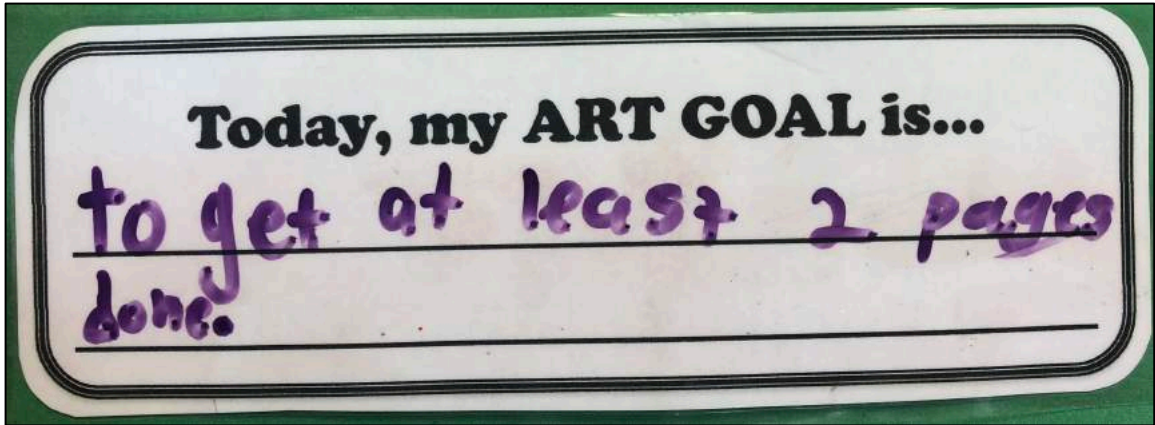


Figure 157: Purple's Art Goal (Assessment), L2D4, April 4th.

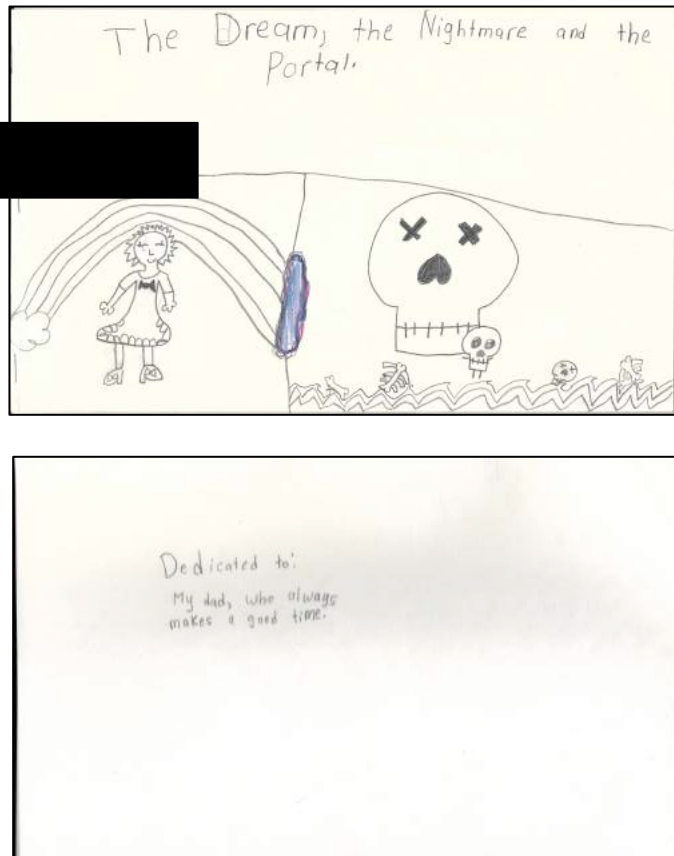


Figure 158: Purple's Comic Book Project, p. 1-2 (In-Progress Artwork), L2D4, April 4th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 278 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

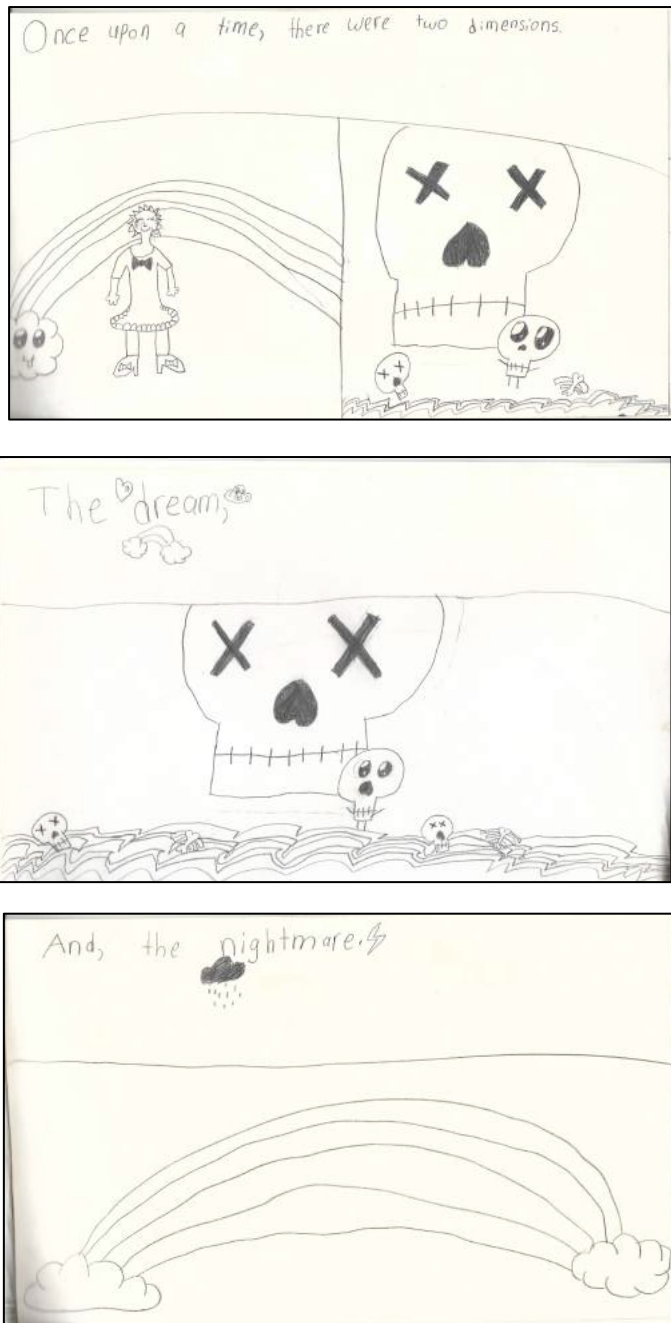


Figure 159: Purple's Comic Book Project, p. 3-5 (In-Progress Artwork), L2D4, April 4th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 279 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

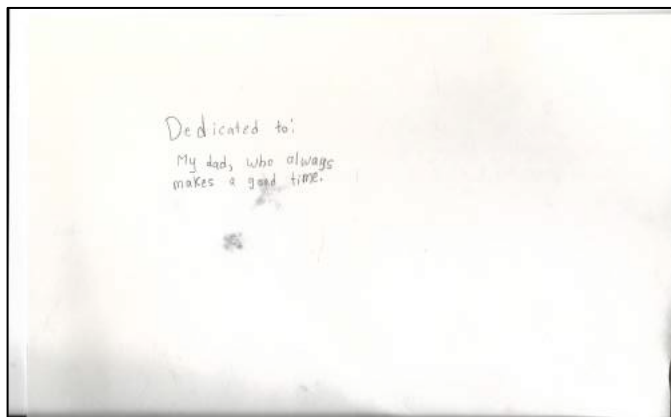
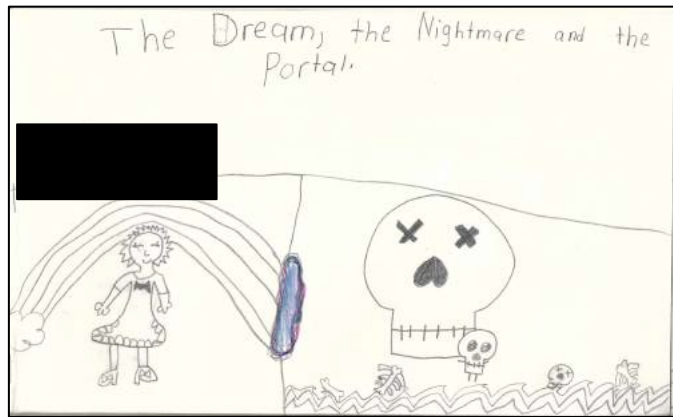


Figure 160: Purple's Comic Book Project, p. 1-3 (In-Progress Artwork), L2D5, April 9th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 280 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

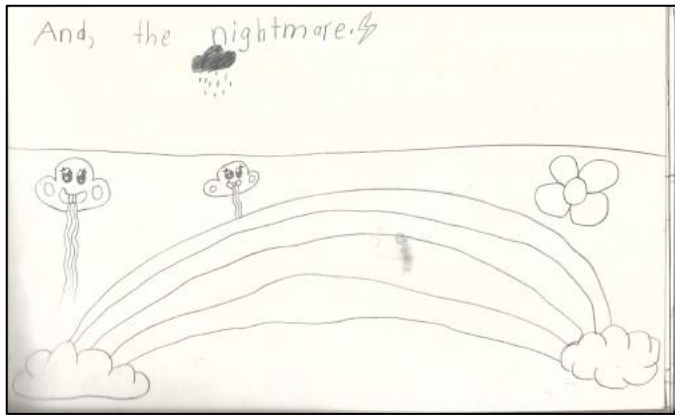


Figure 161: Purple's Comic Book Project, p. 4-6 (In-Progress Artwork), L2D5, April 9th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 281 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 162: Purple's Comic Book Project, p. 7 (In-Progress Artwork), L2D5, April 9th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 282 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

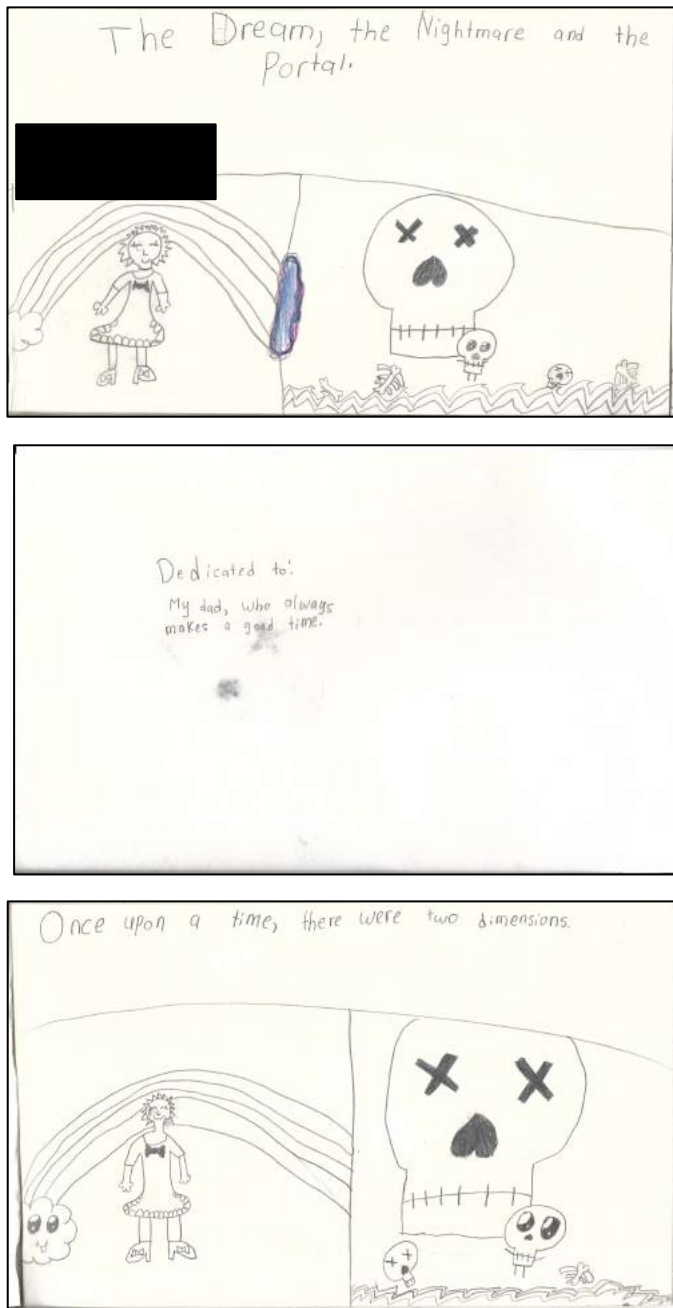


Figure 163: Purple's Comic Book Project, p. 1-3 (Completed Artwork), L2D6, April 10th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 283 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

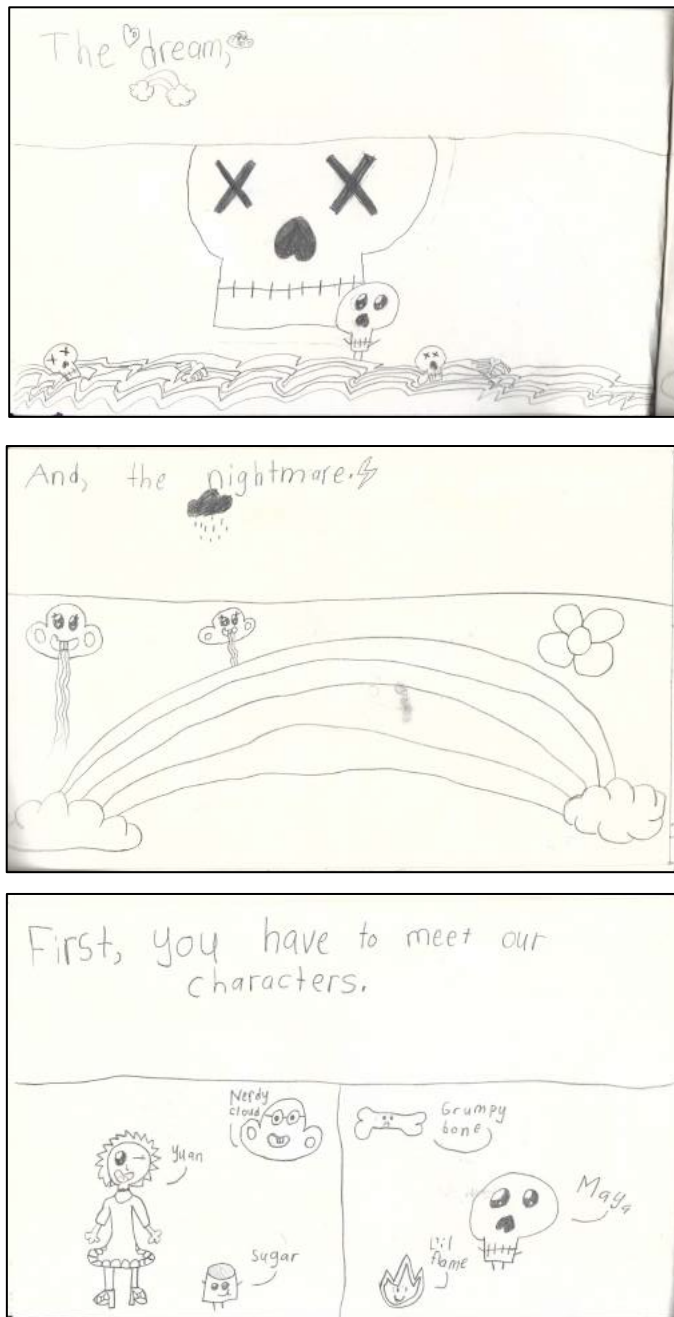


Figure 164: Purple's Comic Book Project, p. 4-6 (Completed Artwork), L2D6, April 10th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 284 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

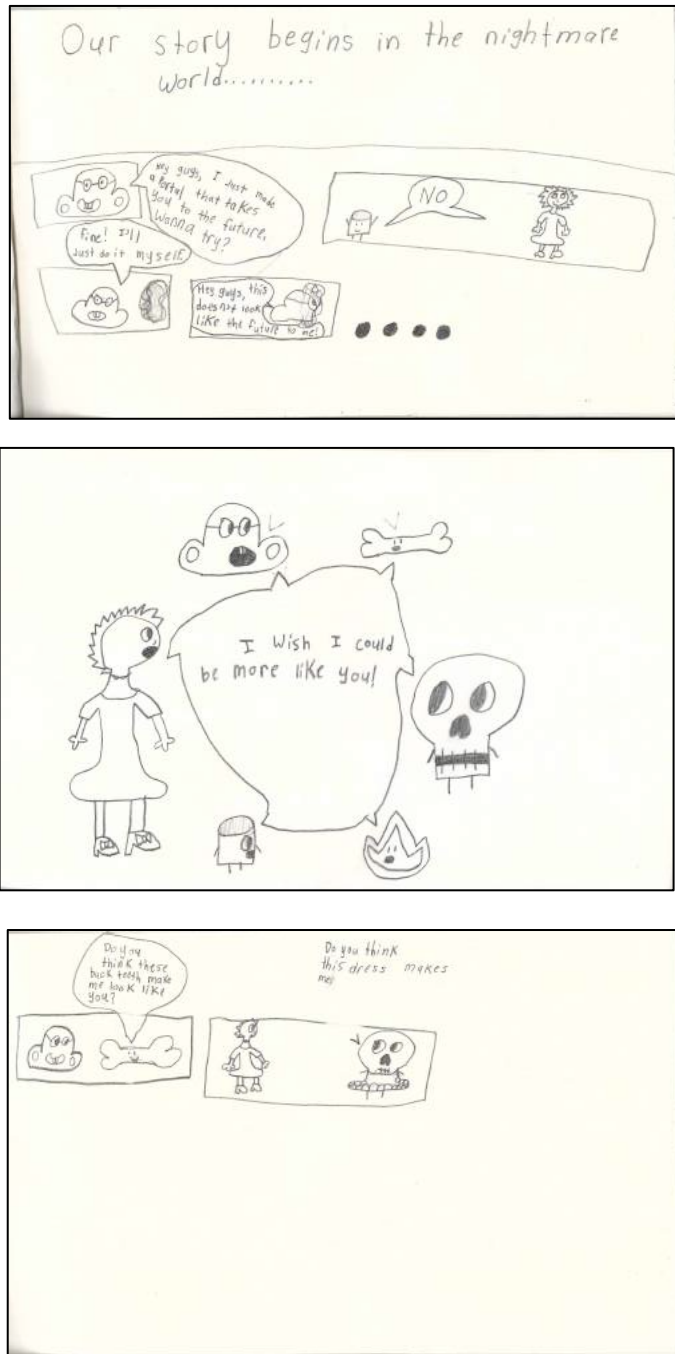


Figure 165: Purple's Comic Book Project, p. 7-9 (Completed Artwork), L2D6, April 10th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 285 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name: [REDACTED]

COMIC STRIP/BOOK ARTIST STATEMENT

MY MATERIALS

1. I chose to use _____ to create my Comic Strip/Book. (Circle all you used)

Crayons Markers Pencil
 Colored Pencils Sharpies Other: _____

2. When I used my materials, I think I was _____. (Circle one point)

← Neat/Organized A LITTLE neat/organized NOT neat/organized →

MY INTEREST

3. I tried my best during this project. (Circle one point)

← Absolutely Most of the time Kind of Not Really Not at all →

4. I feel like this project was _____. (Circle one point)

← Exciting Fun Alright Eh Boring →

I think this because we got to customize our comics!

MY CREATIVITY

5. I used my own ideas during this project. (Circle one point)

← Absolutely Most of the time Kind of Not Really Not at all →

Figure 166: Purple's Artist Statement, p.1 (Assessment), L2D6, April 10th.

MY GROUP WORK

6. I talked to my partners about all of our comic elements during our group chats. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

MY TIME MANAGEMENT

7. I felt like I had _____ to finish this project. (Circle one point)

Plenty of time Just enough time Not enough time

8. I spent my art time working toward reaching my Art Goal every day. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

ALL IN ALL

9. I am proud of the art project I created. (Circle one point)

Absolutely Mostly A little Not really Not at all

10. Two things I did really well were:

1. give detail

2. _____

11. One thing I could have done better is none

Figure 167: Purple's Artist Statement, p.2 (Assessment), L2D6, April 10th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 287 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 3/4

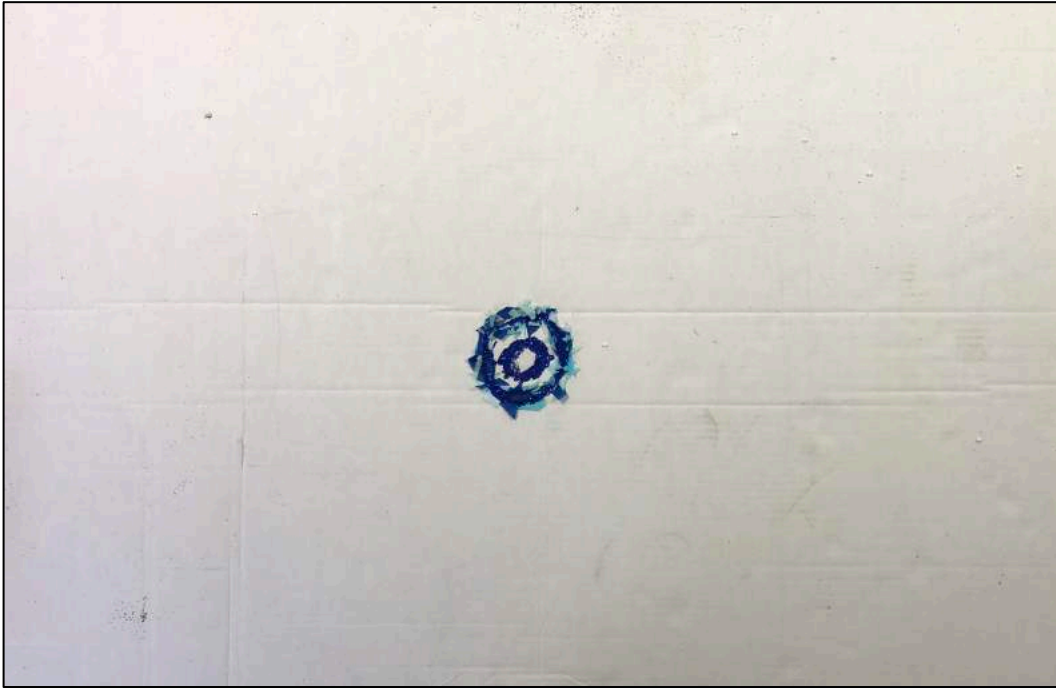


Figure 168: Purple's Group's Comic Scene Project (In-Progress Artwork), L3D2, April 12th. Purple's group began this project during her absence today; this image is included to give context to the following Teacher Post-Its.

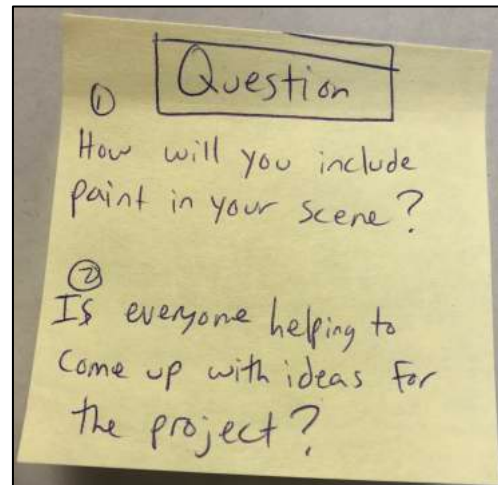
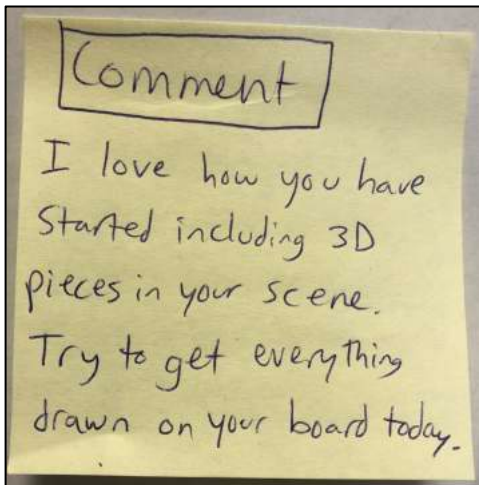


Figure 169: Purple's Teacher Post-Its (Assessment), L3D3, April 16th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 288 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 170: Purple's Comic Scene Project (In-Progress Artwork), L3D3, April 16th.

Name _____

How Did I Do Today?

1. I was *focused* on reaching our group art goal for the entire art class time. (Circle one)

← ● ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

2. What was my role today? OR What did I do to help my group succeed today?
the playground

3. A question I have for my teacher about this project is...
nothing

Figure 171: Purple's Exit Ticket (Assessment), L3D3, April 16th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 289 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

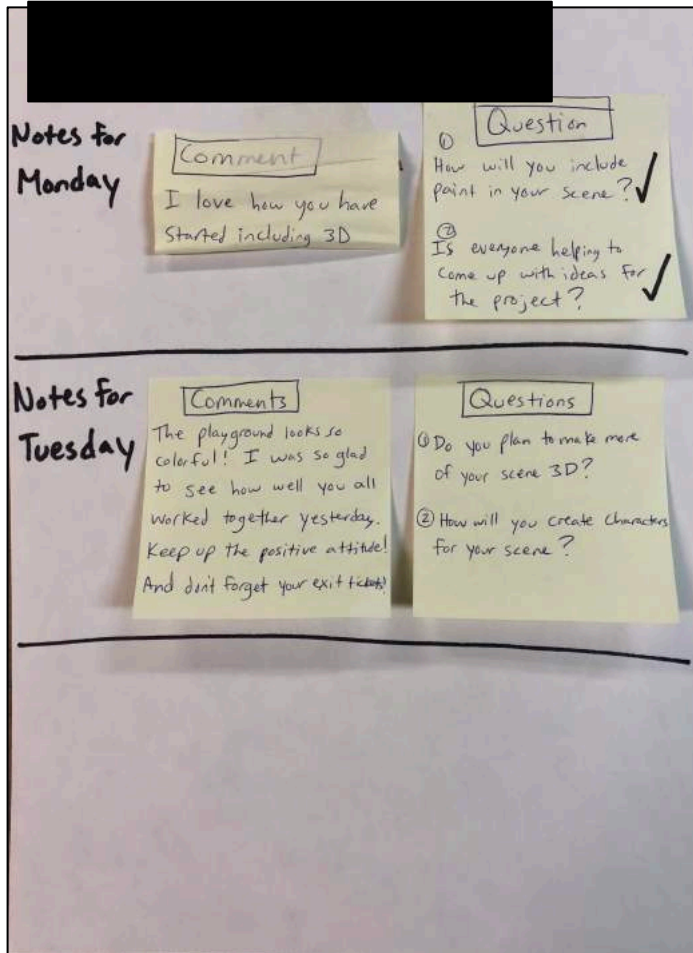


Figure 172: Purple's Teacher Post-Its (Assessment), L3D4, April 17th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 290 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

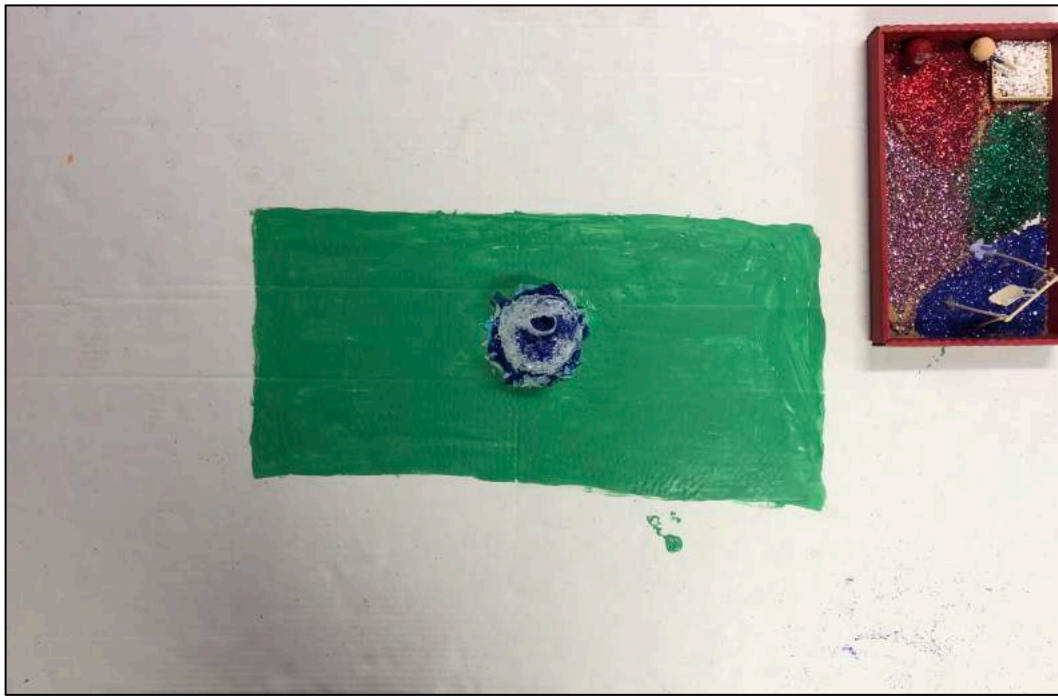


Figure 173: Purple's Comic Scene Project (In-Progress Artwork), L3D4, April 17th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 291 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name: _____

How Did I Do Today?

1. I was *focused* on reaching our group art goal for the entire art class time. (Circle one)

← ● ——— ● ——— ● ——— ● ——— ● →

Absolutely Most of the time Kind of Not Really Not at all

2. What was my role today? OR What did I do to help my group succeed today?

Characters
grass

3. A question I have for my teacher about this project is...

Nothing

Figure 174: Purple's Exit Ticket (Assessment), L3D4, April 17th.

Notes for Monday
4/16

Comments
I love how you have started including 3D

Questions
① How will you include paint in your scene? ✓
② Is everyone helping to come up with ideas for the project? ✓

Notes for Tuesday
4/17

Comments
The playground looks so colorful! I was so glad to see how well you all worked together yesterday. Keep up the positive attitude! And don't forget your exit tickets!

Questions
① Do you plan to make more of your scene 3D? ✓
② How will you create characters for your scene? ✓

Notes for Wednesday
4/18

Comments
Great job working together yesterday! You got a lot done. Keep working the way you have been. You have a lot to do, but I know you all can finish by next wednesday! 😊

Questions
① If we are starting clay tomorrow, what can you get done today instead? ✓
② How will you figure out what size and shape to cut the cardboard for your houses?

Figure 175: Purple's Teacher Post-Its (Assessment), L3D5, April 18th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 292 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

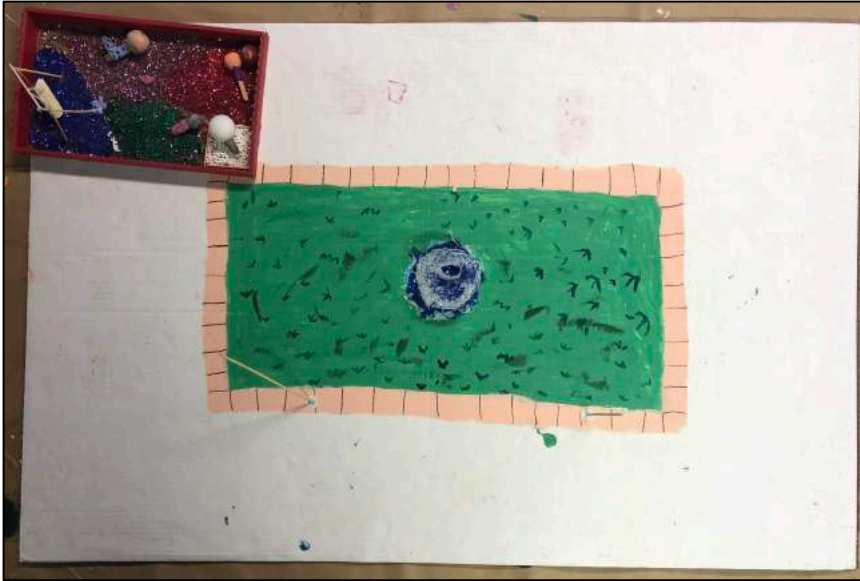


Figure 176: Purple's Comic Scene Project (In-Progress Artwork), L3D5, April 18th

Name: [REDACTED]

How Did I Do Today?

1. I was *focused* on reaching our group art goal for the entire art class time. (Circle one)

← ● Absolutely ● **Most of the time** ● Kind of ● Not Really ● Not at all →

2. What was my role today? OR What did I do to help my group succeed today?
grass details

3. A question I have for my teacher about this project is...
none

I AM DONE

Figure 177: Purple's Exit Ticket (Assessment), L3D5, April 18th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 293 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name: _____

How Did I Do Today?

1. I was *focused* on my clay project for the entire art class time. (Circle one)

← ● ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

2. What did I do with my clay today?

my head

3. A question I have for my teacher about this project is...

none

Figure 178: Purple's Exit Ticket (Assessment), L3D6/L4D1, April 19th.

Notes for
Monday
4/23

Comments

Make sure you all clean up your clay and paint today before you leave today. I'm excited to see how your characters turn out! 😊

Questions

① What are you making with your clay?
② What are your goals for today?

Figure 179: Purple's Teacher Post-Its (Assessment), L3D7/L4D2, April 23rd.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 294 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 180: Purple's Comic Scene Project (In-Progress Artwork), L3D7/L4D2, April 23rd.

Name [REDACTED]

How Did I Do Today?

1. I was *focused* on reaching our group art goal for the entire art class time. (Circle one)

← ● ● ● ● ● →
Absolutely! Most of the time Kind of Not Really Not at all

2. What was my role today? OR What did I do to help my group succeed today?
the street

3. A question I have for my teacher about this project is...
no

Figure 181: Purple's Exit Ticket (Assessment), L3D7/L4D2, April 23rd.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 295 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 182: Purple's Clay Project (In-Progress Artwork), L3D8/L4D3, April 24th.

Name: [REDACTED]

How Did I Do Today?

1. I was focused on my clay project for the entire art class time. (Circle one)

← ● ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

2. What did I do with my clay today?

my person

3. A question I have for my teacher about this project is...

none

Figure 183: Purple's Exit Ticket (Assessment), L3D8/L4D3, April 24th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 296 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 184: Purple's Comic Scene Project (In-Progress Artwork), L3D9/L4D4, April 25th.

Name: [REDACTED]

How Did I Do Today?

1. I was focused on reaching our group art goal for the entire art class time. (Circle one)

Absolutely!!! Most of the time Kind of Not Really Not at all

2. What was my role today? OR What did I do to help my group succeed today?

buildings

3. A question I have for my teacher about this project is...

No

Figure 185: Purple's Exit Ticket (Assessment), L3D9/L4D4, April 25th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 297 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

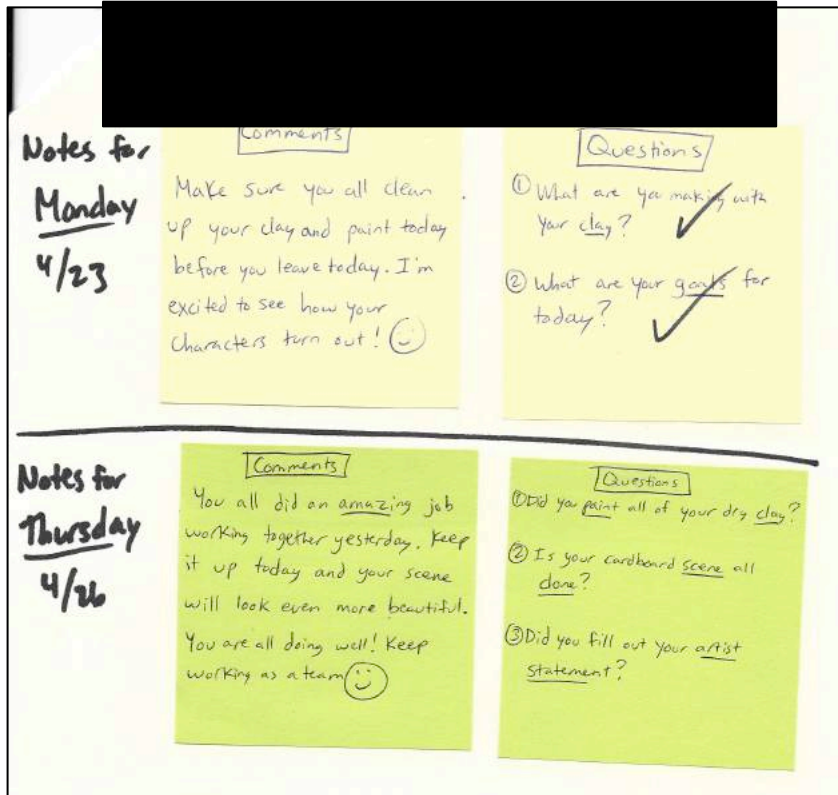


Figure 186: Purple's Teacher Post-Its (Assessment), L3D10/L4D5, April 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 298 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 187: Purple's Comic Scene Project (Completed Artwork), L3D10/L4D5, April 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 299 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM



Figure 188: Purple's Comic Scene Project (Completed Artwork details), L3D10/L4D5, April 26th.



Figure 189: Purple's Clay Project (Completed Artwork), L3D10/L4D5, April 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 300 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

Name: [REDACTED]

3D COMIC SCENE + CLAY ARTIST STATEMENT

BONUS: I chose to include my clay sculptures in my scene. ~~Yes~~ No

MY MATERIALS

1. I chose to use _____ to create my scene and clay sculptures. (Circle all you used)

Paint Sharpies Clay
Cardboard Colored Pencils Other: Paper

2. When I used my materials, I think I was _____. (Circle one point)

← ● ● ● →
Neat/Organized A LITTLE neat/organized NOT neat/organized

MY INTEREST

3. I tried my best during this project. (Circle one point)

← ● ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

4. I feel like this project was _____. (Circle one point)

← ● ● ● ● ● →
Exciting Fun Alright Eh Boring

I think this because unknown

MY CREATIVITY

5. I included my own ideas in this project. (Circle one point)

← ● ● ● ● ● →
Absolutely Most of the time Kind of Not Really Not at all

Figure 190: Purple's Artist Statement p. 1 (Assessment), L3D10/L4D5, April 26th.

MY GROUP WORK

6. I talked to my partners about our plan for our scene every day. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

7. I listened to my partners' ideas and worked together to make sure everyone had a say in our project. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

MY TIME MANAGEMENT

8. I felt like I had _____ to finish this project. (Circle one point)

Plenty of time Just enough time Not enough time

9. I spent my art time focused on reaching our group art goal every day. (Circle one point)

Absolutely Most of the time Kind of Not Really Not at all

ALL IN ALL

10. I am proud of the art project I created with my group. (Circle one point)

Absolutely Mostly A little Not really Not at all

11. One thing I did really well was paint neatly.

12. One thing I could have done better is none.

Figure 191: Purple's Artist Statement p. 2 (Assessment), L3D10/L4D5, April 26th.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 302 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

PURPLE ASSESSMENT MATRICES

LESSON 1

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L1D1 12-Mar	Art Goal: + Do Now: + Exit Ticket: +	Posing/Gesture: + F vs. B: N/A	+
L1D2 13-Mar	(ABSENT)	(ABSENT)	(ABSENT)
L1D3 14-Mar	Art Goal: + Pair Drawing Activity: + Activity Checklist: +	Posing/Gesture: + F vs. B: +	+
L1D4 19-Mar	Art Goal: +	Posing/Gesture: + F vs. B: +	+
L1D5 20-Mar	Art Goal: +	Posing/Gesture: + F vs. B: +	+
L1D6 26-Mar	(ABSENT)	(ABSENT)	(ABSENT)
L1 Extra Day 27-Mar	Art Goal: + Verbal Q+A: +	Posing/Gesture: + F vs. B: +	+
L1 Extra Day 28-Mar	Art Goal: + Artist Statement: +	Posing/Gesture: + F vs. B: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 25. Purple’s Artifact Data Matrix: Lesson 1. This matrix illustrates all coded data collected from Purple’s assessments during Lesson 1.

LESSON 2

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L2D1 27-Mar	Do Now: +	Create Comic: + Convey Narrative: + Posing/Gesture: N/A	+
L2D2 28-Mar	Planning Checklist: + Questionnaire: +	Create Comic: + Convey Narrative: + Posing/Gesture: -	+
L2D3 3-Apr	Teacher Post-It: + Art Goal: +/-	Create Comic: + Convey Narrative: + Posing/Gesture: -	+
L2D4 4-Apr	Art Goal: +	Create Comic: + Convey Narrative: + Posing/Gesture: -	+
L2D5 9-Apr	Peer Q+A: +	Create Comic: + Convey Narrative: + Posing/Gesture: -	+
L2D6 10-Apr	Verbal Art Goal: + Artist Statement: -	Create Comic: + Convey Narrative: + Posing/Gesture: -	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 28. Purple’s Artifact Data Matrix: Lesson 2. This matrix illustrates all coded data collected from Purple’s assessments during Lesson 2.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 303 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 3/4

Lesson # Day # Date	Met Assessment Objective(s)	Assessment/Artmaking Met Project Learning Goals	Teacher Learned from Observation and Artifacts
L3D1 11-Apr	Do Now: +	Group Collaboration: + Convey Narrative: - F vs. B: - Mix 5 Paint Colors: N/A	+
L3D2 12-Apr	(ABSENT)	(ABSENT)	(ABSENT)
L3D3 16-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Exit Ticket: +	Group Collaboration: + Convey Narrative: - F vs. B: + Mix 5 Paint Colors: -	+
L3D4 17-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: +	+
L3D5 18-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: - Convey Narrative: + F vs. B: + Mix 5 Paint Colors: +	+
L3D6/L4D1 19-Apr	Do Now: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: - Create Texture: -	+
L3D7/L4D2 23-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: - Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: - Create Texture: -	+
L3D8/L4D3 24-Apr	Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: - Create Texture: +	+
L3D9/L4D4 25-Apr	Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Exit Ticket: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: - Create Texture: +	+
L3D10/L4D5 26-Apr	Teacher Post-Its: + Verbal Art Goal: + Teacher-Group Convo: + Student Gallery Walk: - Artist Statement: +	Group Collaboration: + Convey Narrative: + F vs. B: + Mix 5 Paint Colors: + Slip and Score: - Create Texture: +	+

Key
Yes (+)
Some (+ and -) (+/-)
No (-)

Figure 30. Purple's Artifact Data Matrix: Lesson 3. This matrix illustrates all coded data collected from Purple's assessments during Lesson 3.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 304 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

PURPLE OBSERVATION MATRICES

LESSON 1

Lesson # Day #		L1D1	L1D2	L1D3	L1D4	L1D5	L1D6	Extra Day	Extra Day
Date		12-Mar	13-Mar	14-Mar	19-Mar	20-Mar	26-Mar	27-Mar	28-Mar
Class Duration		45 Minutes	45 Minutes	45 Minutes	60 Minutes	45 Minutes	45 Minutes	45 Minutes	60 Minutes
# of Students in Art Class		13 Students		11 Students	15 Students	10 Students		11 Students	14 Students
Assessment/Project Student Engaged With		Art Goal, Do Now, Exit Ticket	ABSENT	Pair Drawing Activity, Introductory Activity Checklist, Art Goal, Poster Project	Art Goal, Poster Project	Art Goal, Poster Project	ABSENT	Art Goal, Verbal Q+A, Poster Project	Art Goal, Poster Project, Artist Statement
Material Usage	Connected Artmaking to Assessment	Yes - met art goal and filled out exit ticket	-	Yes - exit ticket and checklist for pair drawing and wrote an art goal for activity	Yes - met art goal	Yes - met art goal	-	Yes - met art goal	Yes - met art goal
	Using Materials To Reach Art Goal	Yes - pencil	-	Yes - pencil	Yes - pencil, colored pencil, Sharpies	Yes - pencil	-	Yes - colored pencil	Yes - colored pencils
	Progress Being Made On Artmaking	Yes - completed Do Now	-	Yes - completed pair drawing activity	Yes - began her poster	Yes - finished drawing ground	-	Yes - background almost done	Yes - finished poster
Time Management	Focused On Assessment/Artmaking	Yes - drew for most of activity	-	Yes - spent all of class catching up on what she missed yesterday - ready to start poster tomorrow	Yes - super focused on and excited about poster	Yes - sat and drew for entire art time	-	Yes - wanted to make progress before art time started so that she could also work on L2D1	Yes
	Took Necessary Time To Complete Assessment/Artmaking	Yes	-	Yes - wrote art goal for pair drawing activity without reminder	Yes	Yes	-	Yes	Yes - spent 20 minutes finishing poster and 5 filling out artist statement
	Worked On Assessment/Artmaking Through All Allotted Time	Yes - left class 5 minutes early with headache (was sick last week)	-	Yes	Yes - worked 20 minutes past designated art time	Yes	-	Yes - worked for 30 minutes before designated art time	Yes - finished poster project in first 1/2 of art time
Creativity/ Innovation	Original Ideas	Yes - original character	-	Yes - original pose	Yes - original character and background	Yes	-	Yes - mixing sky colors	Yes
	Evidence Of Ambition/Risk-Taking	Yes - drew figure in a pose	-	Yes - created background after sketching pose to practice for her poster	Yes - made a lot of progress in one day	Yes	-	Yes - colored sky with multiple colored pencils	Yes - made a lot of progress in a short amount of time
	Artmaking/Assessment On Par With Student's Level	Yes	-	Yes	Yes	Yes	-	Yes	Yes
Collaboration	Civility With Other Students In Group/Conversation	N/A	-	Yes - worked productively with pair drawing partner	N/A	N/A	-	N/A	N/A
	Contributed To Group/Class Outcome	N/A	-	Yes - completed pair drawing activity	N/A	N/A	-	N/A	N/A
	Talked To Teacher About Assessment/Artmaking	Yes - knows what she wants to do for her comic	-	Yes - talked to me about her character and comic ideas	Yes - told me all about her poster and ideas behind her comic	Yes	-	Yes	Yes
Behavior	Positive During Assessment/Artmaking	Yes - smiling, excited to draw her character, named her drawing	-	Yes - smiling and laughing all of class, appears to enjoy project a lot	Yes	Yes - giggly and smiling	-	Yes	Yes - worried she would not finish, excited that she finished
	Engaged With Peers While Working Productively	Yes - drew while talking to friend	-	Yes - drew and talked to friend for entire art time	Yes	Yes - talked less than usual	-	No	No - worked quietly
Other	Outstanding Dialogue And Notes	High class energy - took a while to get through directions and activity	-	Japanese character name Comic setting called "Nightmareland"	Asked for "3 positive things and something to improve on," but got distracted by her work and didn't ultimately ask for a final critique	"I don't think I'll finish today" because her clouds are so small, but after working all of class, she finished. Hasn't checked off her art goals since her first day, but is still meeting daily goals	-	"I don't think I'm gonna finish this week"	"I'm not going to finish today." "I didn't think I'd finish all the clouds, but I did!"

Figure 26. Purple's Observational Data Matrix: Lesson 1. This matrix illustrates all coded data collected from the participant observations of Purple that took place each day of Lesson 1.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 305 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 2

Lesson # Day #		L2D1	L2D2	L2D3	L2D4	L2D5	L2D6	
Date		27-Mar	28-Mar	3-Apr	4-Apr	9-Apr	10-Apr	
Class Duration		45 Minutes	60 Minutes	45 Minutes	60 Minutes	45 Minutes	60 Minutes	
# of Students in Art Class		11 Students	14 Students	16 Students	16 Students	16 Students	17 Students	
Assessment/Project Student Engaged With		Do Now Activity	Peer Planning Checklist, Comic Questionnaire, Comic Book Project	Teacher Post-It, Art Goal, Comic Book Project	Art Goal, Comic Book Project	Peer Q+A, Comic Book Project	Verbal Art Goal, Comic Book Project, Artist Statement	
Engagement Criteria	Material Usage	Connected Artmaking to Assessment	Yes - Do Now done correctly	Yes - used "panel" (vocab from Do Now) in checklist conversation, clear goals	No - did not want to set art goal	Yes - met art goal	Yes - fruitful Q+A discussion	Yes - met verbal art goal
		Using Materials To Reach Art Goal	Yes - scissors, glue, markers	Yes - pencil	Yes - pencil and colored pencils	Yes - pencil	Yes - pencil	Yes - pencil
		Progress Being Made On Artmaking	Yes - completed Do Now	Yes - worked on cover	Yes - finished cover, dedication page, and first panel page	Yes - finished 1 1/2 more pages	Yes - finished 2 1/2 more pages	Yes - finished 2 more pages
	Time Management	Focused On Assessment/Artmaking	Yes - worked entire time during activity	Yes - worked until art time ended	No - sat in seat, but spent more time talking to friends than working	No - focused more on talking to friends than drawing	Yes	No - extremely distracted by students who finished early
		Took Necessary Time To Complete Assessment/Artmaking	Yes - created comic (part 1) and color-coded (part 2) along with class	Yes - used first 1/2 of class to finish L1, second 1/2 to catch up on L2D2	No - drew for 20-30 minutes, given multiple reminders to write art goal	No - drew for small portion of class, talked all of class	Yes - worked entire art time	No - asked to be done for the day after 20 minutes of class
		Worked On Assessment/Artmaking Through All Allotted Time	Yes	Yes - spent second 1/2 of class catching up to rest of class	No - drew for 20-30 minutes	Yes - drew until end of class, but not much throughout art time	Yes - 10 minute Q+A, drew for rest of art time	No - finished comic book slowly and procrastinated completing artist statement
	Creativity/ Innovation	Original Ideas	Yes - original sequence and narrative	Yes - original plan for narrative and characters	Yes - original narrative	Yes - original narrative	Yes - original narrative	Yes - original narrative
		Evidence Of Ambition/Risk-Taking	Yes - used most of the allotted panels	Yes - asked for a lot of pages for her book	No - not much progress made	Yes - unique way of displaying narrative/panels	Yes - continuing narrative at steady pace	Yes - unique layout
		Artmaking/Assessment On Par With Student's Level	Yes	Yes	Yes - quality was on par No - did not make as much progress as she had the ability to	Yes	Yes	Yes - quality was on par No - quantity and attitude were not
	Collaboration	Civility With Other Students In Group/Conversation	Yes - listened to speakers during vocab review	Yes - checklist with me	N/A	N/A	Yes	N/A
		Contributed To Group/Class Outcome	No - did not raise hand for any vocab answers or questions	Yes - explained her plan for her comic clearly to me	N/A	N/A	Yes - explained her comic and asked her partners questions	N/A
		Talked To Teacher About Assessment/Artmaking	Yes - immediately wanted to talk to me after activity ended	Yes - did checklist with me since rest of class had already finished	Yes - proud to show me what she made at the end of class	No	No	Yes - verbal art goal was to "finish 2 more pages", said she wasn't done and would revisit poses and more narrative after project was over
	Behavior	Positive During Assessment/Artmaking	Yes - smiling and focused	No - nervous that she was behind the rest of the class, focused on catching up	Yes - artmaking - art goal	Yes - silly, giggling, chatty	Yes	No - did not want to work on comic
		Engaged With Peers While Working Productively	Yes - showed peers her comic when completed	No - kept to herself	No - distracted by peers	No - distracted by peers	Yes - chatty, but productive, excited to talk about comic	No - talked about personal topics rather than the project, given 5 warnings to move back to her seat
	Other	Outstanding Dialogue And Notes	"Can I tell you about my comic?" as soon as she finished cutting and gluing. "I liked this"	"Everyone's working and I don't have a partner"	Day back from Spring Break - more kids than we've had for art in a while - rowdy, loud, distracting air about the classroom today.	Not as focused as she was during the poster project, seems invested in her story, but not the comic book itself	Excited by her own comic's narrative, but is taking longer than expected to get it down onto paper	Class overall was hectic and too many materials were on the table already - did verbal art goals instead of planned written ones "Can I be done for the day?" - 20 min in to class

Figure 29. Purple's Observational Data Matrix: Lesson 2. This matrix illustrates all coded data collected from the participant observations of Purple that took place each day of Lesson 2.

THE IMPACT OF FORMATIVE PROCESS-ORIENTED ART ASSESSMENT ON 306 STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

LESSON 3/4

Lesson # Day #	L3D1	L3D2	L3D3	L3D4	L3D5	
Date	11-Apr	12-Apr	16-Apr	17-Apr	18-Apr	
Class Duration	60 Minutes		60 Minutes	60 Minutes	60 Minutes	
# of Students in Art Class	15 Students		13 Students	18 Students	18 Students	
Assessment/Project Student Engaged With	Do Now Questionnaire, Scene Project	ABSENT	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Exit Ticket, Scene Project	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene Project	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene Project	
Material Usage	Connected Artmaking to Assessment	Yes - discussed scene goals with group	-	Yes - discussed plan with me, filled out exit ticket, reached 1/2 of art goal	Yes - eager to talk about post-its, participated in chat with me, filled out exit ticket No - did not do gallery walk	Yes - participated in convo with me, filled out exit ticket No - no gallery walk
	Using Materials To Reach Art Goal	Yes - all verbal discussion/planning	-	Yes - glue, glitter, cardboard	Yes - acrylic paint	Yes - acrylic paint
	Progress Being Made On Artmaking	Yes - long discussion about project goals with group	-	Yes - began building playground for scene	Yes - mixed paint, started painting	Yes - minimal progress from group, painted grass detail
Time Management	Focused On Assessment/Artmaking	Yes - heavily engaged in group discussion, wanted to continue discussion after art time ended	-	Yes - talked and worked with group for entire art time	Yes - excited to work	No - more interested in social conversation with group mates, not in artmaking
	Took Necessary Time To Complete Assessment/Artmaking	Yes - looked around during Do Now, competitive, answered most questions correctly	-	Yes - major improvement in productivity and communication since L2	Yes	No - argued with group members and barely participated in group's painting efforts
	Worked On Assessment/Artmaking Through All Allotted Time	Yes - completed Do Now and spent rest of class talking to group about their plan	-	Yes	Yes	No - distracted for most of art time
Creativity/ Innovation	Original Ideas	Yes - adding her comic's narrative to the group's plan	-	Yes	Yes	Yes
	Evidence Of Ambition/Risk-Taking	Yes - taking up space in group's conversation	-	Yes - ambitious plan to build 3D city scene	Yes - paint mixing	No
	Artmaking/Assessment On Par With Student's Level	Yes - great conversation/debate skills	-	Yes	Yes	No - minimal effort
Collaboration	Civility With Other Students In Group/Conversation	Yes - polite, listened No - rolled eyes when students interrupted each other	-	Yes	Yes - laughing and chatting with group mates as they worked	No - conflict with group over sidewalk color, painted "dog poop" onto grass, tension between her group mates
	Contributed To Group/Class Outcome	Yes - suggested ideas and compromise, discussed the use of her comic's portal and dream/ nightmare narrative, made sure all peers had a chance to share their thoughts	-	Yes - excited to switch to 3D and make playground with group mates for scene, discussed plans to make fountain in the middle of the city	Yes	No
	Talked To Teacher About Assessment/Artmaking	Yes - asked for teacher to help group come to an agreement	-	Yes - verbal art goal was to "make the playground and build the fountain"	Yes - verbal art goal was to "finish the fountain, paint the grass, and start making the people"	Yes - verbal art goal was to "work on the grass and sidewalk"
Behavior	Positive During Assessment/Artmaking	Yes - tried to act as mediator for group	-	Yes - jumped right into group's new project direction, positive, happy	Yes	No
	Engaged With Peers While Working Productively	Yes - frustrated group of 7 debating narrative and 2D vs. 3D	-	Yes - talked about scene throughout entire art time	Yes	No - distracting, mostly arguments about group decisions
Other	Outstanding Dialogue And Notes	"What do you think about..." - several times throughout group conversation in an effort to mediate	-	"Can I show you our project so far?"	She's paying close attention to the teacher post-its and looks forward to discussing them with me	Negative because she doesn't have as much control over the project as she's used to with independent ones?

Figure 31. Purple's Observational Data Matrix: Lesson 3. This matrix illustrates all coded data collected from the participant observations of Purple that took place each day of Lesson 3.

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Lesson # Day #		L3D6 / L4D1	L3D7 / L4D2	L3D8 / L4D3	L3D9 / L4D4	L3D10 / L4D5
Date		19-Apr	23-Apr	24-Apr	25-Apr	26-Apr
Class Duration		60 Minutes	60 Minutes	60 Minutes	60 Minutes	60 Minutes
# of Students in Art Class		19 Students	15 Students	14 Students	18 Students	13 Students
Assessment/Project Student Engaged With		Do Now Survey, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Exit Ticket, Scene+Clay Projects	Teacher Post-Its, Verbal Art Goal, Teacher-Group Convo, Student Gallery Walk, Scene+Clay Projects, Artist Statement
Material Usage	Connected Artmaking to Assessment	Yes - experimented with clay, practiced methods discussed in Do Now, filled out exit ticket No - no gallery walk	Yes - a ton of discussion today, but minimal artmaking to connect with assessments, filled out exit ticket No - no gallery walk	Yes - met verbal art goal, filled out exit ticket No - no gallery walk	Yes - met art goal, helpful convo with me about timeline, filled out exit ticket No - no gallery walk	Yes - met verbal art goal, fruitful convo, filled out artist statement No - no gallery walk
	Using Materials To Reach Art Goal	Yes - clay	Yes - paint	Yes - clay	Yes - clay, paint, cardboard	Yes - paint, cardboard
	Progress Being Made On Artmaking	Yes - experimented with clay and made the head of her character out of clay	Yes - painted their city's road	Yes - sculpted character's body out of clay	Yes - finished putting character together and painted buildings for scene	Yes - finished L3/L4
Time Management	Focused On Assessment/Artmaking	Yes	Yes - focused on talking through ideas, but not artmaking	Yes	Yes - most focused she's been since L1 because of close deadline	Yes - excited and stressed toward the end of class
	Took Necessary Time To Complete Assessment/Artmaking	Yes	No - did not spend much time on painting	Yes - much more focused on artmaking now that the deadline is coming up	Yes	Yes - dad arrived to pick her up as she filled out her artist statement - probably felt rushed/overwhelmed
	Worked On Assessment/Artmaking Through All Allotted Time	Yes	Yes - spent most of her time planning, debated which colors to use and what to paint first	Yes	Yes - did not stop working for all of class	Yes - worked until the last possible second of class
Creativity/ Innovation	Original Ideas	Yes	Yes	Yes	Yes	Yes - mostly quick problem-solving
	Evidence Of Ambition/Risk-Taking	Yes - started building her character out of clay	No	Yes - tried to put character back together again	Yes	Yes
	Artmaking/Assessment On Par With Student's Level	Yes	No - a lot of discussion, but minimal artmaking	Yes - effort was on par No - technical skills were off, pieces were too small and pieces fell off, tried to glue pieces back together	Yes	Yes - problem-solving was great No - aesthetics were not because she rushed
Collaboration	Civility With Other Students In Group/Conversation	Yes - watched, listened, and participated in demo	Yes	Yes	Yes	Yes - amazing teamwork with group mates
	Contributed To Group/Class Outcome	Yes - volunteered to add texture to demo clay	Yes - helped 2 group mates paint and plan their scene while others worked on clay	Yes - group was more focused so she was more focused	Yes - finished constructing her clay character and helped group mates paint buildings for their scene	Yes - thought of innovative ways to create what they needed in less time and with different materials than planned
	Talked To Teacher About Assessment/Artmaking	Yes - verbal art goal was to experiment with her clay, decided to use clay in her scene (combine L3 and L4)	Yes - verbal art goal was to "paint the road and plan the rest of the board"	Yes - verbal art goal was to "make my character out of clay"	Yes - verbal art goal was to "work on our characters and make buildings"	Yes - verbal art goal was to "finish our characters and our scene"
Behavior	Positive During Assessment/Artmaking	Yes - smiling and laughing with group members, excited about new material	Yes - happy about project, more engaged with brainstorming with group mates than actually executing ideas	Yes	Yes - excited that tomorrow will be a "bonus day"	Yes
	Engaged With Peers While Working Productively	Yes - talked about their project as they all sculpted their characters	Yes - helped group, but was distracting	Yes - got help from Silver to put her clay character back together while I dealt with a behavior problem at the end of class	Yes - talked to group about project timeline as they worked	Yes - talked about how to finish on time throughout class
Other	Outstanding Dialogue And Notes	There was a lot of excitement in the classroom when clay was introduced	-	-	-	"What can I do?", "What do you need me to do?", "I can paint that" - to group mates

Figure 32. Purple's Observational Data Matrix: Lesson 4. This matrix illustrates all coded data collected from the participant observations of Purple that took place each day of Lesson 4.

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PURPLE INTERVIEW MATRICES

INTERVIEW #1

Question	Answer Summary
How did you feel about this whole project?	Fun and exciting
Did you enjoy this project?	Yes
Was this project interesting to you?	Yes - getting all of my ideas down
Did anything we did in class make you excited to work on the project?	Yes - the poster in general
Do you feel like you had enough time to do everything?	Yes - just enough time
Were any parts of this project difficult?	Yes - coming up with an entire narrative
Did you feel frustrated at any point?	Yes - on the last day
Was there anything that you didn't want to do?	Introductory Activity Checklist
What do you feel like you spent the most amount of time working on?	The poster itself
Were my directions confusing at any point during the lesson?	How the Do Now related to the poster project
What did you think about the tools we used during this project?	Most of them helped me think through how I was feeling or doing during the project
Which tool was your favorite? Why?	Artist Statement
Which tool was your least favorite? Why?	Introductory Activity Checklist
Do you feel like any of these tools helped you understand what you needed to do each day of the project? Which ones?	No
Do you feel like any of these tools made anything we did more confusing? Which ones?	No
Did you enjoy the writing, drawing, or talking tools most? Why?	Talking

Figure 27. Purple's Interview #1 Data Matrix. This matrix illustrates all coded data collected from the semi-structured interview that took place between Purple and the researcher after Lesson 1 was complete.

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INTERVIEW #2

Question	Answer Summary
How did you feel about the 4 projects we did during this comic unit?	Fun
Which project did you enjoy the most? Why?	Comic Poster and Comic Scene
Which project did you enjoy the least? Why?	Comic Book
Which project did you find most interesting or exciting? Why?	Comic Poster
Which project are you most proud of? Why?	Comic Scene
Do you feel like you had enough time to finish each project?	Not for Comic Book or Comic Scene
During which project do you feel like you learned the most? Why?	Comic Scene - learned how to build in 3D
Were any of these four projects difficult?	Comic Book
Did you feel frustrated at any point during these projects? Why?	Comic Book and Comic Scene - not enough time to finish
Were my directions confusing at any point during these lessons?	No
Which part(s) of the artmaking process (planning, making, asking for help, talking or working as a member of a group) was/were most difficult for you?	Working as a member of a group
Did you not want to do one or some of these parts? Why?	Planning with my group - it was difficult
Which part do you feel like you spent the most amount of time on during each project?	Making the projects
(See Assessment Scale for Context)	
	Artist Statement - mostly multiple choice and a chance to tell teacher about project Exit Tickets - quick Comic Questionnaire - helped plan comic Peer Q+A and Teacher-Student Convos - helped talk through ideas Do Now Questionnaire - quick and asked me what I thought
Why were the 3s your favorite tools to use?	
Did any of these tools help you understand what you needed to do during the project? Which ones?	No
Which tools would you like to use again in class in the future?	Artist Statements, Peer Q+A, Do Now Questionnaire and Survey
Why were your 1s your least favorite tools to use?	Didn't feel like she needed them to do the project
Did any of these tools frustrate you or make anything we did more confusing? Which ones?	Peer Planning Checklist

Figure 33. Purple's Interview #2 Data Matrix. This matrix illustrates all coded data collected from the semi-structured interview that took place between Purple and the researcher after the final lesson of the unit (Lesson 4) was complete.

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INTERVIEW #2 SCALE

Assessment Scale (Pre-, Continuous, and Post Included)	Student Rating
Lesson 1: Comic Poster	
Figure drawing Do Now Activity	2
1-question Exit Ticket	2.5
Written Art Goals	1
Pair Pose/Gesture Drawing Activity	2
Telling me the foreground and background in your poster	2.5
Artist Statement	3
Lesson 2: Comic Book	
Comic Narrative Do Now Activity	2
Peer Planning Checklist	1
Comic Questionnaire	3
Written Art Goals	1
Peer Q+A	3
Artist Statement	3
Lesson 3/4: Group Comic Scene + Clay	
Do Now Questionnaire	3
Do Now Survey	2
Teacher Post-Its from me	3
Teacher-Group Conversations with me	3
Exit Tickets	2
Walking around and looking at other people's projects	1
Artist Statement	2.5

Figure 34. Purple's Interview #2 Scale Data Matrix. This matrix illustrates the score that Blue gave to each assessment during Interview #2. The scale ranges from 1 ("really did not like it"), 2 ("did not mind it"), to 3 ("really liked it").