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ASSESSING ARTS EDUCATORS:  
HOW THE PERFORMANCES OF PUBLIC AND PRIVATE HIGH SCHOOL ART  
TEACHERS ARE ASSESSED IN VIRGINIA

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Art  
Education at Virginia Commonwealth University.

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**Acknowledgement Page**

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## Table of Contents

Copyright .....	i
Title Page .....	ii
Acknowledgement Page .....	iii
Abstract .....	iv
<b>Chapter 1: Introduction .....</b>	<b>1</b>
Caught with Our Pants Down .....	1
Background to the Problem .....	2
<b>Chapter 2: Literature Review .....</b>	<b>7</b>
Attitudes Toward Questions of Arts Education Assessment Over the Past Forty Years .....	7
Gaps in the Literature .....	8
How Are Art Teachers Assessed Now? .....	10
Student Academic Goal-Setting Model .....	11
Virginia Department of Education Guidelines .....	14
Who Assesses Art Teachers? .....	18
The Purposes of Assessment: Teacher Accountability or Teacher Improvement? .....	19
<b>Chapter 3: Methodology .....</b>	<b>21</b>
Background to the Study .....	21
Design of the Study .....	22
Participants/Location of the Research .....	23
Methods of Data Collection .....	23
Participant Recruitment .....	23
Data Analysis .....	24
Limitations .....	24
<b>Chapter 4: Results and Evaluation .....</b>	<b>26</b>
Section 1: How are you assessed in the classroom? .....	26
Section 2: Who assesses you in the classroom? .....	31
Section 3: Why are you assessed? .....	33
Section 4: What next? .....	39
Section 5: Demographics .....	44
<b>Chapter 5: Conclusion .....</b>	<b>45</b>
Characteristics of The Art Teachers Surveyed .....	45
Areas of Concern Expressed by The Art Teachers Surveyed .....	47
A Word About Teacher Assessment Reform .....	50
Suggestions for Further Research .....	51
Measuring Value, Not Valuing Measures: The Way Art Teachers Teach .....	54
<b>Appendices .....</b>	<b>56</b>
Appendix A: IRB Consent Form .....	56
Appendix B: Survey Questions .....	58
Appendix C: Survey Tables, Charts & Graphs .....	63
Appendix D: Survey Responses – Qualitative Statements .....	86
Appendix E: Definitions, Terms & Abbreviations .....	98
Appendix F: Sample Evaluation Forms .....	102
Appendix G: Educational Assessment Organizations, Programs & Resources .....	103
References .....	104
Vita .....	110

**Abstract****ASSESSING ARTS EDUCATORS: HOW THE PERFORMANCES OF PUBLIC AND PRIVATE HIGH SCHOOL ART TEACHERS ARE ASSESSED IN VIRGINIA**

By Jill Elaine Palumbo, MAE

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Art Education at Virginia Commonwealth University.

Virginia Commonwealth University, 2013.

Major Director: Dr. David Burton, Art Education

Teacher assessment is a hot topic in today's high-stakes, test-driven, accountability-focused educational environment. My recent research addresses how high school art educators, under the umbrella of non-tested subjects and grades, are assessed in their classroom teaching practices in Virginia. Based on my findings, it is clear that while the teachers surveyed do not fear accountability, they are wary of being evaluated by those who lack the content knowledge in the arts, by methods that are subjective, and with criteria that is inflexible. This thesis addresses the need to develop open forums that include the educator's voice in order to create better teacher assessments that focus on student learning achievement in authentic and holistic ways. By learning about and sharing resources regarding how teachers in non-tested subjects and grades are evaluated suggestions are made to organize resources that may help develop more authentic assessments for art teachers focusing on meaningful student learning and achievement.

## Chapter 1: Introduction

### Caught with our pants down

Jonathan James has taken his pants off. He stands in the front of my ceramics class in his boxer shorts wielding a blow dryer. He stands there because there is an outlet for the blow dryer and he has taken his pants off because Chris Fox sprayed him with a water bottle in an inconvenient location. Jonathan also happens to be standing right by the door of my classroom, the door by which the Dean of Faculty, Arnold Trundleburg, is due to walk through in no less than five minutes for a scheduled formal observation of my art teaching practice. As I stare in horror at Jonathan, a large and athletic star lacrosse player, who is gently waving the blow dryer across the inseam of his khakis, visions of my assessment feedback flicker across my mind . . . *“Ms. Palumbo allows partial nudity in her ceramics class. This is UNACCEPTABLE! Not to mention a violation of Notre Dame Academy’s strict uniform policy.”* In a flash, I unplug the blow dryer and command, “Jonathan James, put your pants on!”

The point of this story is to illustrate one example of an art teacher’s experience of being assessed in the classroom. I remember the situation vividly: I was a first year art teacher, feeling like I had been unwittingly thrown into a baptism of fire, struggling with classroom management. Many moments of my first year classes were comprised of chaos, and I, as a new teacher, sometimes felt in terror of looming administrators tasked with judging my classroom practices. In reality, many of these administrators were quite helpful in giving me meaningful feedback and advice. My students were usually thoughtful, attentive, and creative producers of artwork who frequently made me quite proud, despite their occasional hormonal shenanigans.

I often felt isolated in my teaching practice due to a lack of visual arts colleagues with whom I could compare notes. Coming from a fine arts background with no formal teacher

preparation training, I had a limited knowledge of what criteria I was even being assessed. I often wondered what other visual art teachers thought about their assessments and observations and how they were considered in the hierarchy of their school's academic programs. Did they also, during times of assessment, feel like they were caught with their pants down, so to speak? Alternatively, were there schools that had evaluative strategies that gave meaningful feedback to their educators that, in turn, helped them improve their teaching practices? I certainly hoped so.

The kernels of these thoughts formed the foundation for my research and were planted in my mind over four years ago while teaching in a small private high school in rural northern Virginia. In order to answer my questions regarding art teacher assessments, I designed a survey that addressed how, by whom, and in what ways high school art teachers are assessed in their classroom teaching practices in the state of Virginia. Additionally, my survey addressed the opinions of these art teachers regarding the validity and purposes of their assessments.

### **Background to the Problem**

In order to address the topic of teacher assessment, I must define assessment as compared to evaluation. **Summative evaluation** is routinely used to refer to evaluation of educational faculty by the administration or respective supervisor. As an assessment tool, summative evaluations are uniformly implemented for all teachers in order to objectively measure all faculty members using the same criteria to evaluate the level and quality of their performance. Summative evaluations are used to meet the district or school's requirements for teacher accountability and seeks to implement development recommendations for lower quality performance while providing grounds for termination if need be. The summative evaluation typically takes the shape of a form, and consists of checklists and occasionally



goal setting. Areas evaluated include instruction, classroom climate, preparation and planning, and professionalism (Glickman, C.D., Gordon, S.P., & Ross-Gordon, J.M., 2009).

**Assessment** is a systematic determination of a subject's significance, merit and worth that uses criteria informed by a set of standards. Considered an appraisal or judgment-based opinion, assessment assists an administration in assessing decision-making and helps determine the degree of achievement or value an educator demonstrates. The goal of assessment is to enable reflection and assist in the identification of future change (Rossi, P.H.; Lipsey, M.W., & Freeman, H.E., 2004).

**Educational evaluation** is the process of characterizing and appraising some aspect/s of an educational process. Schools require evaluation data to demonstrate effectiveness to stakeholders and funders, and to provide a measure of performance for policy purposes. Educational evaluation is also a professional development activity that individual teachers must undertake in order to continuously review and improve the learning they are endeavoring to facilitate (Gullickson, A. R., 1988).

For the purpose of this thesis, I have focused on determining the methods of assessment used to evaluate art teachers. Assessment and evaluation both inform each other. Teacher evaluations vary from state to state and from school to school. The standard forms of teacher evaluation and teacher observation procedures may not relate very well to visual arts educators, especially when being evaluated by administrators from a non-arts background. The very nature of evaluating the arts at all, let alone evaluating how one teaches the arts, poses some very specific difficulties (Ghoslson-Maitland, 1988; p. 52, Soep, 2004). Educational reform writers at The Hope Street Group state,

Teachers should benefit from fair and comprehensive evaluation systems that will help them grow professionally and improve in the classroom. Quality

evaluation programs that provide professional development and constructive feedback have the potential to elevate the teaching profession and lead to greater learning in the classroom, benefiting students (“Teacher Evaluation Playbook,” n.d.).

I am interested in exploring these issues based on my own experiences with performance evaluation and assessment as an arts educator. Eisner puts the problem in perspective by saying “We have used highly reductionistic frameworks for assessment that are typically far too general to be helpful (1996, p. 91).” Eisner suggests that a useful form of assessment that teachers would benefit from is receiving critical written or oral feedback from “connoisseurs”, (p. 79) that is descriptive, interpretive, evaluative, and themed (metaphorical). He concedes that, “professional norms within schools often make the observations needed to provide such feedback difficult to secure (1996, p. 77).” This is just the tip of the iceberg.

Education Week recently published the statement, “no topic is hotter in K-12 education than teacher evaluation” (2013), and high stakes education evaluations using student growth measurements to score a large percentage of teacher performance are here (A. Stratton, personal communication, March 9, 2013). We know that the relationship between art and assessment is best characterized as “awkward, if not overtly hostile” (Soep, 2004, p. 579). Of concern to art teachers is the correlation of their evaluation with student learning. Arne Duncan, U.S. Secretary of Education, summarily states, “Everyone agrees that teacher evaluation is broken. Ninety-nine percent of teachers are rated satisfactory and most evaluations ignore the most important measure of a teacher's success - which is how much their students have learned” (2010). And yet, the matter of effectively measuring student learning in art as a tool to evaluate teachers is a complex matter that districts, schools, and

individual educators are now grappling with. We can hope and strive for an educational system that trains, employs, and develops competent teachers, however rating 99% of teachers as satisfactory indicates a refusal or inability to address valid concerns relating to teacher improvement and turns a blind eye to the efficiency of the evaluation methods used to determine a teacher's competency based on their performance and student learning growth.

Based on information gathered from a roundtable discussion I moderated at the Assessment in The Arts annual conference in Denver, CO, 2012, and from a number of presentations I attended at the National Arts Education Association convention in Fort Worth, TX, 2013, I surmise that the voice of the actual arts educator has not been considered with consistency in determining policy reformations and the development and implementation of the evaluation tools used by states and districts. Furthermore, leading assessment experts agree that there has been very little cross-pollination in the discussions of teacher evaluation development between states and districts (Marion, 2010; Marzano, 2001). In a recent Regional Educational Laboratory Central webinar, Dr. Scott Marion, Vice President of the National Center for the Improvement in Educational Assessment stated, "I don't know of any collaborative efforts going on across states" (2010). Though the topic of teacher evaluation is at the forefront of policy and reform initiatives, the individual art educator may feel isolated from this conversation and potentially wary of evaluation criteria that requires them to produce statistical data with student learning assessment tools they either lack or do not know how to generate.

As a result, I have compiled a general idea of what some pivotal states are doing in order to address the educator assessment conundrum of non-tested subjects and grades. Examining art educator evaluation is an extensive comparative study of educational

programs, policy, and even curriculum that boils down to the very aims of education. I sought to identify where the evaluation of teachers in the arts landed within that spectrum. The voice of the arts teacher must be considered in order to come to a mutually collaborative understanding regarding the purposes of their assessments and performance accountability.

To research this, I designed and implemented, with the help of the Virginia Art Education Association (VAEA), a 47 question survey of high school art teachers in order to generate a comprehensive picture of much needed basic quantitative and qualitative information that these arts educators can offer us regarding teacher assessments. Upon my analysis of the survey responses, it is clear that these teachers have much to offer in the realm of their assessment development and that more work must be done to mine this rich resource.

## Chapter 2: Literature Review

### Attitudes towards questions of arts education assessment over the past forty years

Forty years ago, Stephen Dobbs echoed the sentiment that the assessment of currently practicing art educators was in need of review and consideration in his article on program analysis in arts education, especially when a teacher's performance may result in the loss of their job. He states, "Terminal assessment hinders consideration of the processes involved in change; focus on the product or outcome can mean neglect of the subtle shifts in behavior which occur during the interim period between evaluations (1972, p.19)." He goes on to state that in-practice teacher evaluation usually occurs "too late," when the arts program in question is already slated for termination, and the teacher themselves may even be aware that the 'jig is up.'

Dobbs speaks about teacher and program evaluation from a constructivist paradigm in postulating that evaluators must become "collaborative" and work with those he/she is evaluating in order to "discover basic knowledge." Concurrently, Dobbs pushes for qualitative, "process-oriented methods of assessment" with "value-based objectives" (Dobbs, p. 19). Indeed, Dobbs' article provided a valuable framework for comparison. Yet, nearly forty years later, we are asking ourselves the same questions.

Thirty-four years later, in his chapter "Evaluating the Teaching of Art," Eisner pointed out the gaps in policy and research that he noticed, "Indeed the *Handbook of Research and Teaching* (Wittrock, 1986) weighs seven pounds and has over 800 main entries in its index. Not one of those entries is devoted to the research of artistry in teaching (Eisner, 1996, p. 91)." This statement prompted me to look through the subject index of the *Handbook of Research and Policy in Art Education* (Day, M. & Eisner, E., 2004), published nearly

two decades after the *Handbook of Research and Teaching*, and edited by Eisner himself only to discover one particularly relevant article written by F. Robert Sabol entitled “An Overview of Art Teacher Recruitment, Certification, and Retention” (Day, M. & Eisner, E. 2004, pp. 523-551) that still did not address the assessment procedures and evaluation of teachers in their classrooms. Research must be conducted relating to methods of evaluation being used for currently practicing art teachers. Who evaluates them and how? Are there any other ‘stepping stone’ evaluations that would help currently practicing art teachers develop and hone their practice that could bridge the gap between initial licensure and National Board Certification?

### **Gaps in the literature**

Though I am ultimately interested in how high school art teachers are evaluated in the state of Virginia, I found it prudent to extend my investigation of the literature to all states. I did not find much literature concerning how art teachers, specifically, are evaluated in their classroom teaching performances. A plethora of literature exists regarding teacher evaluation and assessment procedures. However, there appears to be scant published research available that directly addresses how art teachers are evaluated, even within the 13 academic research journals regarding art education.

Other voices within the art education community have expressed similar concerns regarding the lack of research in the field of teacher assessment and evaluation. Davis (1993, p. 88) points out, “The best thinkers and the best researchers must tackle issues related to the development of high quality assessment tools and methods that are dependable and reliable. A review of current literature in art education does not indicate that researchers in the field are addressing these issues in their work.” Galbraith notes, “...the sparse documentation of pre-service art education practices and limited research base in teacher

education does not provide a viable understanding of art teacher preparation (1990, p. 51)".

These scant findings prompted me to conduct a review of the hundreds of academic journals, books, and educational blogs regarding assessment in education personnel. This review provided me with a wide assortment of articles and assessment tools in which I conducted text searches in order to tease out relevant information concerning art educators.

My review of these resources determined that art educators and, in general, non-tested grades and subject (NTGS) educators, are assessed in exactly the same way as all other teachers, with little or no differentiation of approach (Education Week, 2013; Regional Educational Laboratory, 2013; TELL survey, 2012; Weisberg, Sexton, Mulhern, Keeling, Schunk, Palcisco & Morgan, 2009). Research about how visual art teachers are assessed has been folded into literature that addresses the assessment of NTSG educators that have a curriculum framework, but no standardized testing to indicate student growth performance. NTSG teachers comprise 69% of educational staff within the school (Prince, Schuermann, Guthrie, Witham, Milanowski, & Thorn, 2009). Visual art educators are grouped with educators in this category that teach subjects ranging from vocational education, drama, health, music, foreign languages, special education specialists (K-2, 11&12), 8<sup>th</sup> & 12<sup>th</sup> grade history and social science, pre-K – 2 grade, and 11<sup>th</sup> & 12<sup>th</sup> grade English language arts & science technology education (Regional Educational Laboratory Central: Measuring Teacher Performance in Non-Tested Subjects and Grades Using Student Growth, 2013). This group of educators is large and divergent, yet according to the literature, these teachers tend to be assessed in the same ways. Judging from the conversations, attendance in assessment presentations at professional conventions, and the recent vocal influx of professional opinions, I believe more research that focuses specifically on how visual art teachers are evaluated in their classroom teaching practices is forthcoming.

**How are art teachers in Virginia assessed now?**

According to my literature review and the responses that I gathered from a roundtable discussion that I conducted at the Assessment in the Arts annual conference in Denver, Colorado (Palumbo, J. 2012), there appears to be little or no differentiation between how art teachers are evaluated in their classroom teaching practice and the evaluation of education practitioners in general. There is also no standard way to evaluate art teachers at the local, state or national levels (Guidelines for uniform performance standards and evaluation criteria for teachers, 2012). The recent literature reveals a wariness regarding how teachers are evaluated and the tools and methodologies used for this necessary component of professional development, contract review, and in some cases merit pay incentives (Baeder, 2012; Boughton, 2004; Flanagan, 2012; Grier, 2012; Hirsch, 2013; Sawchuck, 2009; Schmocker, 2012; Weisburg et al, 2009).

A potentially controversial trend in teacher evaluations is the linking of teacher evaluation and student learning (Stronge, J. H., & Tucker, P., 2005). Justin Baeder, director of The Principal Center, whose mission is to “increase the efficiency of K-12 schools” states:

In no other industry do we judge the performance of one group of people by the performance of another group of people (who are not their employees) based on data that only measure a narrow slice of the relevant outcomes. When we expect kids to learn a rich, deep, and engaging curriculum, but test kids on just a handful of reading and math skills, it's no wonder that teachers don't find it fair to use this data as the sole basis for judging their effectiveness.



I carefully looked at the student academic goal-setting model teacher evaluation framework in Virginia as an example while comparing this model to the Virginia DOE's current guidelines for uniform performance standards and evaluation criteria for teachers (2012).

### **Student academic goal-setting model**

The “call for accountability (Stronge & Tucker, 2005, p. 54)” within the Commonwealth of Virginia spurred the Alexandria City Public School (ACPS) system to implement the Performance Evaluation Program (PEP), in 2000. The teacher evaluations are comprised of five components: 1. Formal observation, 2. Informal observations, 3. Teacher portfolios, 4. Academic goal-setting, and 5. Student achievement, and focuses on painting a more authentic picture “of the complex nature of teaching (p. 54).” In this evaluative model teachers must set annual measurable goals related to student achievement.

Originally the ACPS evaluation program sought to create a merit pay system that ‘rewarded’ teachers who could produce data that supported evidence of student achievement. The underlying controversy behind such a system lay in how the summative evaluation could be considered as a way to focus on faults, though it purports being based on promoting professional development. Despite this concern, teachers in 25 schools are currently participating in Governor Bob McDonnell’s Virginia Performance-Pay Incentives Initiative. In 2011 the General Assembly approved McDonnell’s request for \$3 million to reward educators in hard-to-staff schools based on student growth and other performance measures during the 2011-2012 academic year. “The legislation authorizes incentive payments up to \$5,000 for teachers earning exemplary ratings. In addition, incentive payments up to \$3,000 based on performance during 2012-2013 are available for exemplary-

rated teachers in participating schools with federal School Improvement Grants (Guidelines for uniform performance standards and evaluation criteria for teachers, 2012).”

ACPS’s goal-setting evaluation seeks to use granular data from multiple sources, including, but not limited to student outcomes, in a value-added approach to student learning in order to promote teacher improvement. The purpose of academic goal setting is *not* to “replace classroom observations or other means of documenting performance (p. 58),” or be the sole measure of teacher effectiveness.

Of note the ACPS goal-setting process does not validate teacher’s personal or professional goals such as attaining a master’s degree or creating a classroom management document. Rather, the goals focus directly on student academic progress. In order for this to happen, teachers must implement assessments within their classroom that are fair, consistent, and measurable. This can be challenging in the non-subject tested teachers classroom where student assessments may be varied, qualitative, and formative. As such, the ACPS teacher evaluation considers the students’ grade level, the content area, and ability level in order to select student assessment measures “that are closely aligned with the curriculum (p. 60).”

Using Stronge’s Goals & Roles Evaluation Model, ACPS’s PEP evaluators look at teacher performance via a 3-tiered approach: 1. Performance Domains, 2. Performance Standards, and 3. Performance Indicators. Under this umbrella there are 17 “performance responsibilities” within 5 categories: 1. Instruction, 2. Assessment, 3. Learning Environment, 4. Communications & Community Relations, and 5. Professionalism. The PEP specialists use two tools to complete teachers’ summative evaluations: “the performance indicators & the performance rubric (p. 60).”

Continuing this thread, teachers must make SMART (specific, measureable, attainable, realistic, and time-bound) goals in order to satisfy Virginia state law, which “requires the performance evaluation of instructional personnel include measures of student academic progress (p. 61; Guidelines for uniform performance standards and evaluation criteria for teachers, 2012; see Appendix E).” This data collecting encourages a reflective praxis by which teachers are able to identify focal points for improvement for their students and themselves. However, the examples of data analysis and student assessment strategies provided in this evaluation synopsis did very little to address non-tested subject areas. In fact, the example of the complete Goal-Setting Form was drawn from Algebra and focused on ‘crunching the numbers’ (p. 64). What, then, would an art teacher write for his or her goals? Even so, the ACPS’s evaluation method claims to foster a collaborative effort between teachers, evaluators, and PEP specialists that empowers teachers by allowing them to “determine the selection of their own goals and student assessment measures (p. 65).”

The advantages of the ACPS evaluation system include the ability to foster teacher reflection and data-driven decision making by emphasizing formative as well as summative evaluation. Goal setting encourages teacher collegiality and collaboration, and the PEP specialists can assist evaluators and serve as instructional leaders thus enabling teachers to be active participants in their evaluations. The disadvantages of the ACPS assessment system include factors such as how student data can be misused or misinterpreted and that effectiveness is contingent upon well-trained, accessible PEP specialists. Evaluating teachers based on student academic progress can be threatening and increase stress, as well as time consuming.

The formative aspects of academic goal-setting encourage mastery-learning practices with increased feedback, opportunities for non-high-stakes failures, and flexibility in

changing methods of instruction. By pre-testing students, teachers are able to determine the base-line level and set achievable benchmarks. However, according to Marzano, Pickering and Pollack, instructional goals can: 1. Narrow what students focus on. 2. Should not be too specific, and 3. Should be used in collaboration with the teacher and the student (2001). In other words, there is an inherent danger of bias to consider when using goal-setting, one must be careful to see the full picture within the context of curriculum, school culture, and student learning needs.

The interesting component within ACPS's evaluation model is the pivotal role of the PEP specialist, whose responsibilities include staff development, teacher training, data analysis, and providing continuous support to teachers. The authors recommend that a PEP specialist be "housed at each school to enhance the effectiveness of the goal-setting process (p. 69)." This position might be compared to the Dean of Faculty at a private school. Currently, Marzano promotes an iObservation web-based platform that includes the use of classroom video observation to be used 'in house' in as a kind of individualized PEP (Education Week, 2013).

### **Virginia Department of Education guidelines for uniform performance standards and evaluation criteria for teachers**

According to the Virginia DOE "guidelines for uniform performance standards and evaluation criteria for teachers (2012)," all teachers are to be evaluated based on seven performance standards: 1. Professional knowledge, 2. Instructional planning, 3. Instructional delivery, 4. Assessment of and for student learning, 5. Learning environment, 6. Professionalism, and 7. Student academic progress. The newly implemented performance standard #7 (Student Academic Progress) attaches 40% of the summative rating of the teacher performance evaluation to student academic progress and is outlined as follows:

### Performance Standard 7: Student Academic Progress

*The work of the teacher results in acceptable, measurable, and appropriate student academic progress.*

#### **Sample Performance Indicators**

*Examples of teacher work conducted in the performance of the standard may include, but are not limited to:*

- 7.1 Sets acceptable, measurable and appropriate achievement goals for student academic progress based on baseline data.
- 7.2 Documents the progress of each student throughout the year.
- 7.3 Provides evidence that achievement goals have been met, including the state-provided growth measure when available as well as other multiple measures of student growth.
- 7.4 Uses available performance outcome data to continually document and communicate student academic progress and develop interim learning targets (Guidelines for uniform performance standards and evaluation criteria for teachers, 2012).

All teachers, including visual art teachers, in Virginia must use SMART goals to measure student learning growth and academic progress using pre-tests and post-tests. SMART goals are described as: Specific, Measurable, Achievable, Results-focused/Relevant, and Time-bound (Guidelines for uniform performance standards and evaluation criteria for teachers,

2012; Meyer, 2003). The benefits of creating SMART goals lay in the power that an art teacher has in personalizing and tailoring their student assessments. Actually creating and implementing SMART goals that incorporate the criteria required are rigorous and measure learning valued in the arts is a task worthy of deliberate consideration (A. Stratton, personal communication, March 9, 2013).

### **Using student growth measurements to assess visual arts teachers.**

In an article from the Education Week teacher blog, “Teacher in a Strange Land,” national board-certified arts educator Nancy Flanagan (2012) summarizes a collective opinion regarding the use of standardized testing in the arts to evaluate teachers. She claims, “the tests tell us nothing about how students will apply artistic skill and expression to their real lives and careers. Further, they tell us nothing about the instructional quality of their teachers.” She goes further to state in no uncertain terms, “We measure what we value. We can shoot to expand teachers' own assessment literacy in the arts. We can enhance their instructional and curricular repertoires. But we won't raise teaching quality in the arts by creating standardized tests.”

The varied opinions on how to assess students in the visual arts has, in fact, been quite well researched and documented (Boughton, 2004; Davis, 1993; Day & Eisner, 2004; Eisner, 1996; Hetland, Sheridan, Veenema & Winner, 2007; Strong & Tucker, 2005; Wehlage, Newmann & Secada, 1996). It is either a “blessing or a curse (Boughton, p. 588)” that there has been no commonly adopted state or national standardized measure implemented. Proponents of using legitimized assessments and standards of learning would argue that, “the issue of including art in the assessed category is an interesting one. Assessment is what makes you legitimate. Being assessed is the price you pay for being important” (G. Reich, personal communication, February 13, 2013). Flanagan (2012)

opposes using standardized tests in the arts as a measure of job security and states, “this is like saying thank goodness for all those infarctions, because now we can staff our high-tech cardiac unit.” The simple reality is that students learn in multiple ways just as teachers teach in multiple ways. There is no way to standardize this, nor should there be. The way we as people interact with each other in society is reflected in this concept. Holding a teacher to standards that are not relevant within his or her curriculum or the subject they teach is demoralizing and counterproductive (Flanagan, 2012; Schmoker, 2012).

It is disconcerting that there is such an obvious disconnect between the research regarding how art educators are evaluated when, now more than ever, their evaluations are directly correlated and weighted according to perceived student learning and academic achievement. Educators may feel wary about the purposes and aims of their assessments and may believe that, “teacher evaluation will continue to be nothing more than what teachers and administrators have aptly called a dog-and-pony show, with one difference: It will be even more confusing and time-consuming” (Schmoker, 2012). Educators may even fear the process and perceive it as a way to weed out teachers: “Most of the teachers at my school see the new evaluation method the way a victim would regard a sniper: As a way to pick them off one by one” (Schmoker, 2012). These are strong concerns and this feeds directly into the question regarding who is actually responsible for performing the assessments of art teachers and how to provide them with the data that demonstrates measurable student learning in the visual arts.

According to Stronge & Tucker (2005), there may be many obstacles that exist with the subjective use of evaluation data when it comes to the performance evaluations of educators. They stress the importance “to maximize the benefits and minimize the liabilities in linking student learning and teacher effectiveness” (p. 96). The ways in which a student

learns in the art teachers' classroom may not be apparent to the evaluator, may be unknowledgeable about the field of visual arts. Strong & Tucker address this question stating, "measures of student learning are vitally important to judging the effectiveness of teachers and schools, but should never usurp professional judgment that integrates knowledge of other factors that affect instruction" (p. 96). The dilemma arises when the evaluator does not have a background or appreciation of visual art. Baeder brings some clarity to the conversation of teacher assessment and accountability. He states, "Teacher resistance to evaluation is a red herring. The skill of evaluators, not the nature of evaluations, is the real issue (2012)."

### **Who assesses art teachers?**

The understanding of the visual arts is an important factor to consider when determining the assessment of art educators. The disadvantage with evaluation structures that attach a disproportionate significance to student learning outcomes in the art education field relates to the evaluators' potential lack of background knowledge regarding, 1. Visual arts aesthetic understanding and, 2. Defining a rubric of philosophy concerning the students' conceptual development, such as cultivating creativity (Csikszentmihalyi, 1996) and studio habits of mind (Hetland, Winner, Veenema, Sheridan, & Perkins, 2007).

The people tasked with providing and implementing educational personnel evaluations are generally administrators such as principals, vice principals, department chairs, and deans of faculty (Bergsen, 2004; Burnaford, 2001; Dobbs, 1972; Eisner, 1996; Glickman, Gordon & Ross-Gordon, 2009; Gullickson, 1988; Schmoker, 1999; Wittrock, 1986) within the school, and less commonly, trained outside assessors such as Performance Evaluation Program (PEP) specialists (Stronge & Tucker, 2005). Other people routinely enlisted in participating in assessment protocols are faculty, peers, students, parents and/or members



from within the community. Increasingly, the art teachers themselves, are asked to practice a reflective praxis and participate in their assessments. This is especially obvious in the rigorous documentation and self-reflection required in Teacher Work Sample Methodology assessments (McConney, Schalock & Schalock, 1997). However, for the most part the people responsible for an art teachers' observation of their teaching performance do not have a background in the arts. In Virginia, classroom performance observations, in which class management, student engagement, and lesson implementation are considered, are weighted second behind measurable student learning (Guidelines for uniform performance standards and evaluation criteria for teachers, 2012).

### **The purposes of assessment: Teacher accountability or teacher improvement?**

Teacher accountability is a theme that flows throughout most of the literature I have reviewed. Jack Davis addresses the topic of performance based and standards driven evaluations, specifically in relation to terminal evaluation procedures, which come about more frequently when schools are: a. applying for accreditation or, b. under accreditation, review/renewal. Davis recognizes that an art teachers students' capacity for generating suitable artworks comprise the primary foundation upon which they are held accountable. Therein lies the paradox. The literature contends that the assessment of students is a "nettlesome subject" (Davis, 1993, p. 84), tangled up with aesthetic bias and snagged upon thorny opinions of what "good art" (Davis, p. 84) actually is. How does one hold a teacher accountable of such subjective content knowledge?

Davis stipulates that teachers themselves must "develop tools, instruments, and mechanisms and set in place procedures to demonstrate level and quality of performance in each of these areas [a. program development and implementation, b. student learning, and c. teaching and instructional delivery]. The educator, including the art educator, is accountable

for doing this (Davis, p. 82).” Thus, the art educator has a stake in how they are evaluated. This is of especial importance during assessments when programs are under intense scrutiny. Evaluations, ideally should be meaningful, and help the administration promote teacher improvement and retention. Unfortunately, the teacher-evaluation systems that should help principals answer such questions are often useless. Most evaluation systems rate nearly all teachers "satisfactory" (Duncun, 2010; Grier, 2012).

The literature supports the opinion that art teachers do not shirk from accountability for student learning and growth. Wary teachers are merely concerned with having evaluative tools that accurately reflect on their teaching practice. As such, the purposes of art teacher evaluation must be to support the professional development in order to promote teacher improvement, which will ultimately result in better instruction and a better educational experience for the student. Assistant editor for Education Week, Stephen Sawchuck reiterates this concern for meaningfulness and transparency. He states, “The idea behind these models holds that evaluation standards for teacher instruction should be clear and detailed so that teachers understand the targets and evaluators can provide focused help on where they need to improve” (2009, p. 1).

### **Chapter 3: Methodology**

Survey methodology was well suited for this research because it enabled me to query a potentially large participant group and it was flexible in that was able to gather both qualitative (values-based, such as opinion answers) and quantitative (numbers-based, such as information about demographics) data (Adler & Clark, 2008, p. 216). Prior to my survey implementation, I reviewed a variety of assessment tools and alternate methodologies in order to understand the various ways in which teachers are evaluated and create relevant questions for inclusion. I selected survey methodology to conduct my research for a number of reasons. Survey recruitment was aided by dissemination from the VAEA, ensuring a random sampling of participants. Additionally, the costs of administering an online survey are minimal. Also of benefit to my research is that surveys, such as these, can be easily repeated and conducted annually, or nationally, without much change in their question structure or implementation protocols.

#### **Background to the study**

Generating questions for a survey regarding the evaluation of secondary visual arts educators in the state of Virginia entirely from scratch needed to be carefully considered. I examined existing surveys and questionnaires in educational databases from the New Teacher Center such as the “Teaching, Empowering, Leading & Learning: TELL survey (2011)” and “The Widget Effect (Weisberg et al, 2009),” that related to this topic in order to see how other researchers in the field have approached the evaluation of arts educators and teachers in general (Burton, 2001; Weisberg, Krosnick, & Bowen, 1996). I reviewed the literature to examine what other researchers have already asked in order to reduce the possible redundancy of repeated questions, gain relevancy by triangulating appropriate questions, and discover ‘missing’ questions that ought to be addressed in my survey.

I also used my experience moderating a roundtable at the Annual Assessment in the Arts Conference in Denver, CO, 2012 to brainstorm relevant topics to be included in my survey questions (Burnaford, 2001, pp. 64-65). The purpose of this conference was to “add to the body of knowledge of assessment; specifically, how creative academic programs can be appropriately assessed for accreditation, instructor feedback, and the improvement of student learning”(A. Ostrowski, personal communication, November 22, 2011). Based on the dialogue I facilitated during the roundtable I was able to collect ideas of how others in the field think and feel about the evaluation procedures and the tools and methods that are currently being used.

### **Design of the study**

Using a questionnaire, I conducted a survey to collect data from high school art educators in Virginia regarding their attitudes concerning their classroom observations and methods of teacher evaluation. The survey consisted of 47 questions grouped in five sections: 1. How are you assessed in the classroom? 2. Who assesses you in the classroom? 3. Why are you assessed? 4. What next? 5. Demographics (see Appendix B). The survey was organized using a combination of five-point Likert scale questions (Likert, 1932) relating to the assessment process, and open-ended questions (Schulman & Presser, 1979) that ask about the participant’s specific experiences with the evaluation of their teaching practice in order to generate easily aggregated quantitative data (Upton & Cook, 2006) and rich qualitative information (Denzin & Lincoln, 2005). I included a section where participants were invited to share their own questions and concerns relating to evaluation procedures as well as a demographic section (Lavrakas, 2008).

**Participants/location of research**

The primary participants of the finalized survey were secondary school arts education teachers in both public and independent schools in the state of Virginia. I was primarily interested in surveying teachers in grades 9-12 for two reasons. Firstly, due to the performance-based standards in today's educational climate, teachers in these grade levels are held accountable for imparting art knowledge to their students during a time when college preparation is considered crucial. Based on these expectations, I believed teachers in this grade level could be evaluated in a more rigorous fashion. Secondly, as Burton (2001, p. 132) states, "many elementary schools do not have art specialists or art programs."

**Methods of Data Collection**

The survey was made active through SurveyMonkey, a web-based survey platform, on October 8<sup>th</sup>, 2012. The survey was closed and the responses were collected by March 21<sup>st</sup>, 2013. I used SurveyMonkey to administer my survey using an email listserv of NAEA members hosted by the VAEA. I opted to use SurveyMonkey Gold in order to take advantage of the beta statistical package for the social sciences (SPSS) and text analysis software included. I used the SPSS software to generate percentile charts and graphs that organized my data in a visual system for data analysis.

**Participant Recruitment**

I was able to recruit a random sampling of participants with the aid of the VAEA, who generously disseminated my request for participation to its email listserv, for which I designed a consent form (see Appendix A). The recruitment email was emailed on November 18<sup>th</sup>, 2012 and included in the VAEA winter news print publication (Cubberly, 2013). The recruitment generated a response of 93 participants out of an estimated 496 public and private high schools. I based this estimate on high schools that have an

enrollment of 80 or more students in order to maintain a viable visual arts program (National Center for Education Statistics, 2013). This indicates an approximate 19% response rate.

### **Data Analysis**

The qualitative findings of the open ended and free response portion of my survey were compiled, coded and categorized. I used word counts to generate thematic lists in order to create categories of responses and I spent a large portion of time coding the qualitative data and rereading the responses. The Likert-scale responses provided a good general direction to code the qualitative data and I utilized SurveyMonkey's beta SPSS analysis software to generate percentiles and rankings of the responses. Periodically, I asked colleagues to interpret categories and code data sections to check for inter-rater reliability (Saal, Downey & Lahey, 1980). The quantitative data also proved to be a solid comparison base for the qualitative data and was organized visually in the form of charts and graphs and compiled into categorical relevance (Alreck & Settle, 2004).

### **Limitations**

The limitations of survey methodology for my research purposes revealed themselves to be the length of the survey, the quality of the responses, and the potentially leading nature of certain questions, although I attempted to avoid any such bias. The length of my survey, 47 questions, was rather cumbersome. This led to a drop off in the number of respondents that completed the entire survey. Out of the 93 initial respondents, only 45 completed the entire survey.

Another limitation to this survey may have been its implementation via the NAEA. Though I am certain I was able to survey a random sampling of high school art teachers in Virginia, the majority of the respondents were recruited directly from an email they received

from the NAEA. This means that the majority of the art teachers sampled were NAEA members, signifying that they may have a predilection of being more ambitious, knowledgeable, and/or in tuned to professional development opportunities in general, which could have potentially skewed responses. However, limitations like this are to be routinely accounted for in many survey implementation procedures, and I do not believe they greatly affected the collective outcome of the data generated.

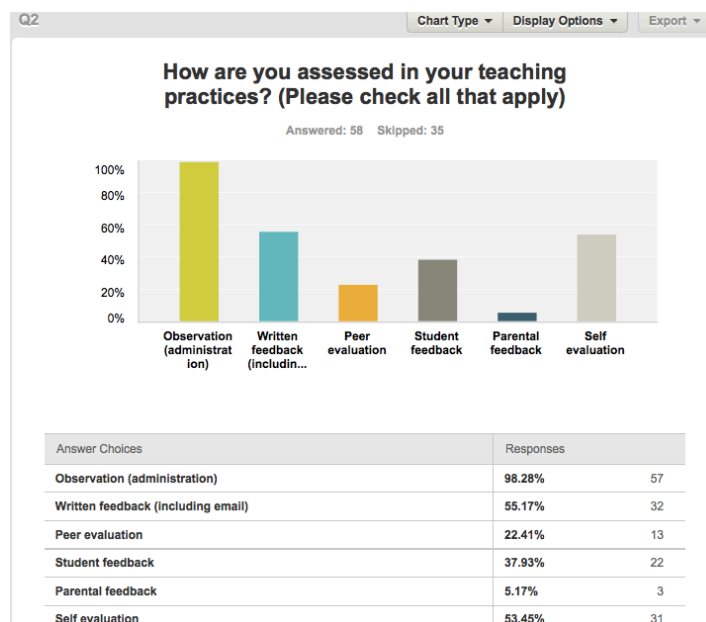
## Chapter 4: Results and Evaluation

I used open coding (Corbin & Strauss, 2008) and Ely's (1991) procedures for analyzing my qualitative data by using thinking units, establishing categories, creating organizing systems for analysis, and developing themes. The following survey responses were collected from November 11, 2012 through February 8, 2013. Because the survey was long, I have selected the most salient responses pertaining to my research question to discuss here. My entire analysis document of survey graphs and open-ended responses is included, with coding, in appendices C & D.

### Section 1: HOW are you assessed in the classroom?

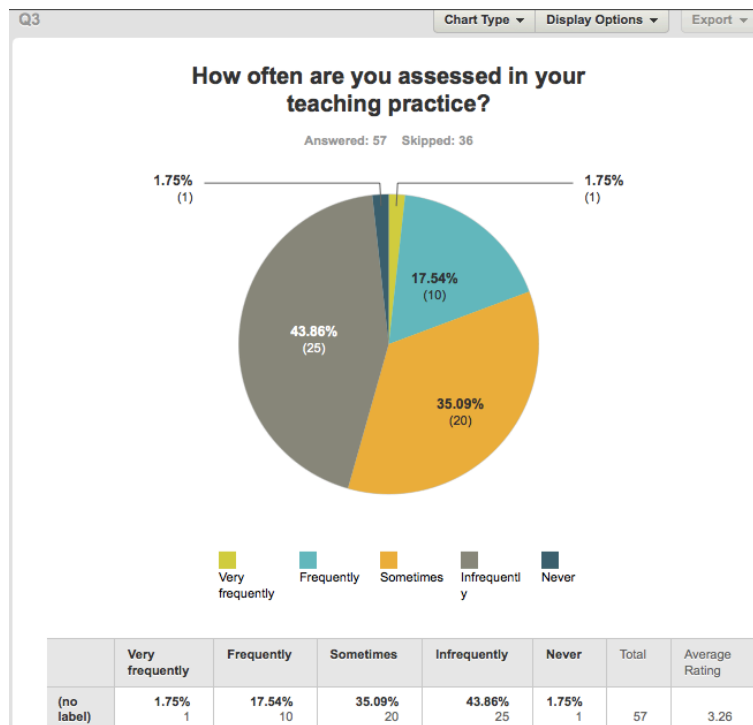
In question 2: *How are you assessed in your teaching practices?*, 98% of the participants indicated that they have been assessed with observation(s) from administration, written feedback, 55.2%, and self-evaluation, 53.5%, were the second most commonly used form of assessment. Student feedback, 38%, plays a significant factor in art teacher assessment. Peer evaluation, 22.4%, has been used, but not frequently, and parental feedback, 5.2%, does not appear to be used with any frequency.

In question 3: *How often are you assessed in your teaching practice?*, the majority of the participants, 44%, marked 'infrequently', and





35% marked 'sometimes' indicating the possible need for a greater frequency of formative assessments.



In questions 4: *Do you feel you are provided with criteria to understand why and how you are assessed?* and 5: *Do you understand the criteria on which you are being assessed?*, 50% or more of the participants felt that they were 'always' or 'frequently' provided with criteria to understand why and how they are assessed and furthermore indicated that they understood their assessment criteria. However, in question 6: *Do you agree with the criteria on which you are being assessed?*, the majority of the participants, 57%, marked that they only 'sometimes', 'infrequently', or 'never' agreed with their assessment criteria indicating a possible need for collaborative criteria setting and open conversation between the administration and art teachers in order to come to a mutual understanding.

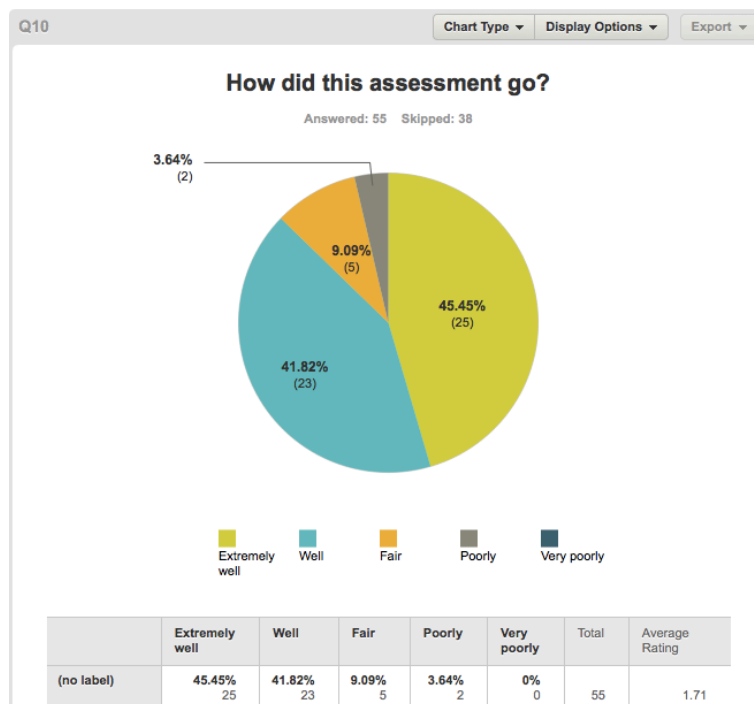
In question 7: *When was the last time you were assessed*, 36.5% of the participants indicated 'within the last three years', 27% indicated 'within the last six months' and 27% indicated 'within the month', while 9.5% of the participants marked 'not sure' or 'never.'

In question 8: *How were you assessed?*, 49.5% of the participants indicated ‘formal’ and ‘informal observations.’ Interestingly, only 2.6% indicated ‘student learning growth’ (see Q8 table). In question 9: *Who assessed you?*, the majority of the participants, 58.4% indicated by the ‘assistant principal’ and/or ‘principal’, and interestingly, only 1.5% indicated ‘self’. These low percentages conflict with other areas in this survey where participants write about the frequency of how they are assessed using student learning growth, (see question 27: *By what standards do you feel you are held accountable in your teaching practice?*, theme 4: *Student learning*) and self-evaluation (see question 2: *How are you assessed in your teaching practices?*). In the matter of self-evaluation and reflection, I believe based on the entire survey (see questions 18: *Who assesses you?* and 24: *What is your preferred method(s) of being assessed?*) that participants may have indicated such a strong percentage in question 2: *How are you assessed in your teaching practice?* because self-evaluation is a method that they naturally incorporate in their teaching practice as a matter of self-imposed rigor and standards.

**Q8: How were you assessed? Please list assessment tools/methods.**

<b>Identified categories (16)</b>	<b>n/115 (total responses)</b>
Formal Observations	33.9%
Informal Observations	15.6%
Written Feedback	13.9%
Meeting	9.6%
Rubric	5.2%
Goal Setting	4.3%
Student Evaluation	3.5%
Self Evaluation	2.6%
Checklist	2.6%
Student Learning Growth	2.6%
Strengths & Weaknesses	1.7%
Parent Evaluation	.8%
Performance Growth Plan	.8%
Portfolio	.8%
Professional Qualities	.8%
<i>Uncategorized</i>	.8%

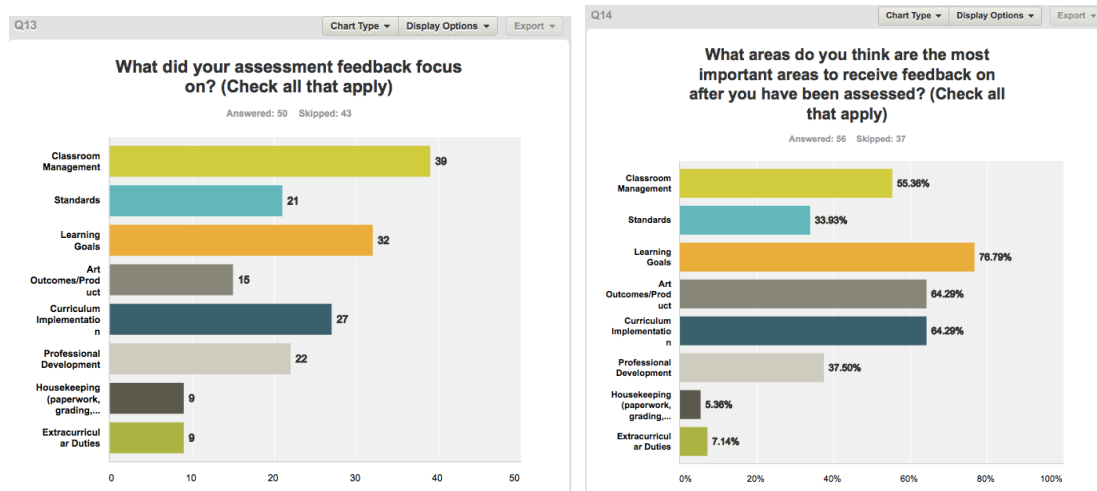
In question 10: *How did this assessment go?* (see Q10 pie chart) the overwhelming majority of the participants, 87%, indicated ‘extremely well’ or ‘well.’ No participants indicated ‘very poorly.’ Also, in question 11: *Was there feedback regarding this assessment?*, 82% of the participants indicated that they did receive feedback regarding their assessment. In question 12: *Please describe the form of your assessment feedback.*, the majority, 73%, of the participants marked ‘verbal formal: meeting’ and ‘written formal: report’ as opposed to ‘verbal casual: hallway conversation’ and ‘written casual: email/memo.’ This indicates a lack of possibly useful formative assessments.



In question 13: *What did your assessment feedback focus on?*, the great majority of the participants, 78%, checked ‘classroom management.’ 64% of the participants received feedback concerning ‘student learning goals,’ 54% on ‘curriculum implementation,’ 44% on ‘professional development,’ 42% on ‘standards,’ 30% on ‘art outcomes/products,’ and 18% each on ‘housekeeping: paperwork/grading’ and ‘extracurricular duties.’ The collective

participants add up to more than 100% because participants were able to ‘check all that apply’ in this question.

In question 14: *What areas do you think are the most important areas to receive feedback on after you have been assessed?*, the greatest majority, 77%, indicated ‘student learning goals’ with a high increase, to 64%, in both ‘art outcomes/products’ and ‘curriculum implementation’. This indicates that these art teachers are interested in helping their students learn and improve, and desire recognition of the artwork their students are producing and how they, as teachers, achieve these results with the curriculum. The participants thought it was less important to receive feedback regarding classroom management and standards than the amount they were receiving, indicating the administration’s possibly misplaced concern about art teachers maintaining strict classroom control in congruence with the standards.



In question 15: *Please describe the quality of your assessment feedback.*, 64.5% of the participants indicated that it was ‘excellent’ or ‘good’.

In question 16: *Are you able to provide feedback regarding your assessments?*, I asked participants if they were able to provide feedback regarding their assessments because I wished to determine if an open dialogue existed between the assessor and the assessee. 56% of the participants indicated that they were ‘always’ or ‘frequently’ able to communicate

openly about their assessments, however, leaving 44% of the participants in the ‘sometimes’, ‘infrequently’, and ‘never’ category indicates that there is room for improvement in this area of art teacher assessment.

In question 17: *Are all faculty in your school/district assessed in the same way that you are?* I was quite interested to see if art teachers were assessed in the same way as their colleagues or if their evaluators used tailored methods or criteria that related to how art is taught in their classrooms. 68% of the participants marked ‘yes’, meaning they were assessed in the same way as their colleagues. 26% surveyed marked ‘not sure’, leaving only 7% marking ‘no’.

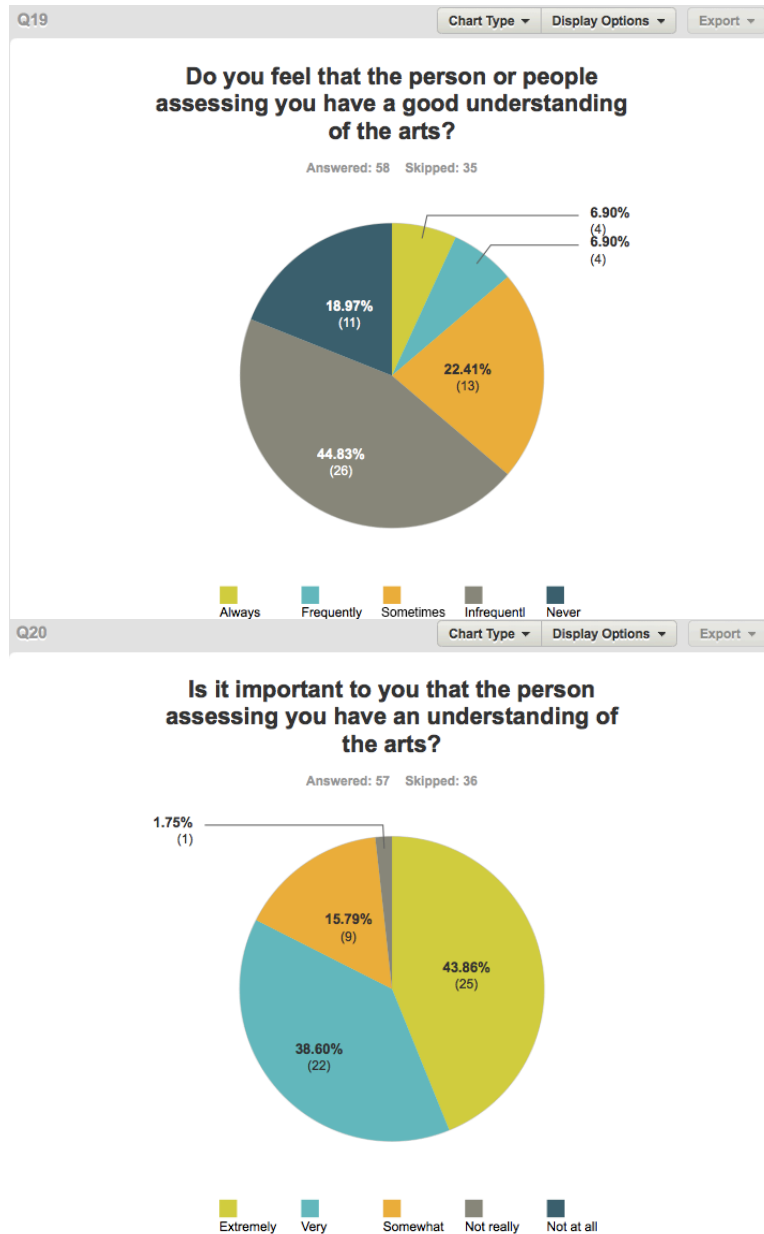
## **Section 2: WHO assesses you in the classroom?**

Question 18: *Who assesses you?* is very similar to question 2 and the respondents indicated very similar percentages. 97% of the respondents marked that an ‘administrator within the school’ assessed them, 24% marked ‘peer’, 21% marked ‘student’, 17% marked ‘self’, and 9% marked ‘evaluator outside of the school’.

Questions 19: *Do you feel that the person or people assessing you have a good understanding of the arts?* and 20: *Is it important to you that the person assessing you have and understanding of the arts?* get to the very heart of the survey. Respondents were asked if they felt that the person or people assessing them have a good understanding of the arts and if it was important that the person assessing them have an understanding of the arts. In question 19, the overwhelming majority, 63.8%, of the respondents indicated that their assessors ‘infrequently’ or ‘never’ had an understanding of the arts. 22.4% marked ‘sometimes’. Only 13.8% of the respondents indicated ‘frequently’ or ‘always’.

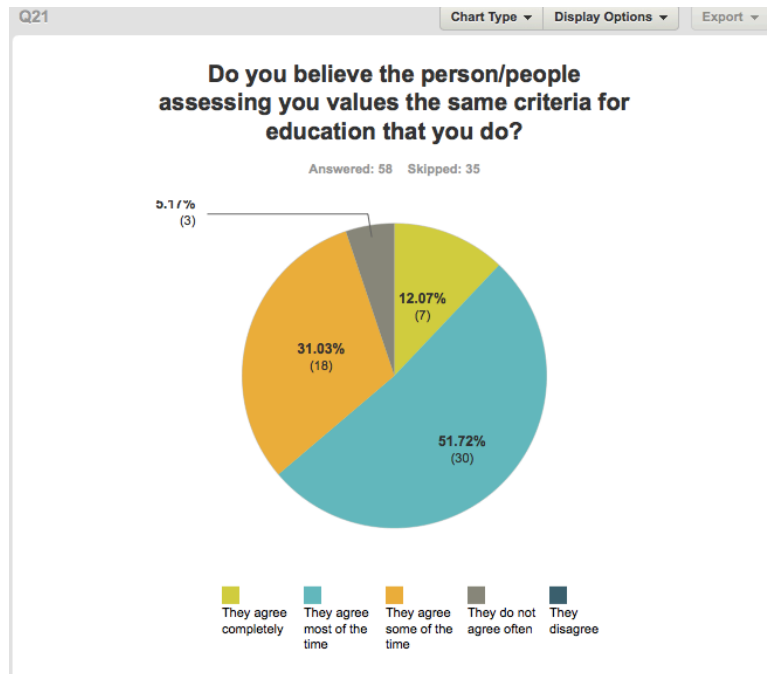
The data from question 20 supports that teachers truly desire to be assessed by those who do have an understanding of the arts. 82.5% of the respondents indicated that it is ‘extremely’ and ‘very’ important to be assessed by those that possess knowledge about art. 15.8% of the respondents

marked 'somewhat', 1.8% marked 'not really' and *no* respondent marked 'never'. This data supports my hypothesis that art teachers are assessed by those who may not comprehend the arts, and simply, that these teachers wish to be assessed by those who do. One respondent made the humorous comparison, "How is a ballerina to assess a plumber?"



Interestingly, in question 21: *Do you believe the person/people assessing you value(s) the same criteria for education that you do?* the majority of the participants, 52%, responded that they did 'most of the time', and 12% marked 'completely'. 31% marked 'some of the time' and only

5% marked 'not often', and no respondent marked that they 'disagree'. This indicates that the art teachers surveyed agree with and respect the educational values of their assessors, removing them from an adversarial, or 'them vs. me', position.



### Section 3: WHY are you assessed?

In this section of the survey participants were asked open-ended questions regarding the reasons for their assessments. In question 22: *What are the purposes of your assessments?* I identified 17 categories within the participant responses regarding their thoughts on the purposes of their assessments. Participants believed that their assessments primarily served to check for teacher competency and classroom management. Many stated that they were simply a school requirement. The same percentage of participants listed that their assessments were perceived to measure student-learning growth, ensure proper curriculum implementation, and promote professional development. Some of the participants were thought their assessments focused on standards implementation while others the focus was on and student learning. Some respondents believed their assessments simply served the

purpose of rehiring and retention. At the bottom of the percentiles, participants listed that observing student engagement, technology use, and classroom environment were the purposes of their assessments. Some believed their assessments also served the purpose of reassuring the parents. A small number of the respondents thought their assessments served to identify teacher strengths, encourage self-reflection, and ensure that the formative assessment of students were being used by the teacher.

**Q22: What are the purposes of your assessments? Please give three.**

<b>Identified Categories (17):</b>	<b>n/146 (total responses)</b>
Competency	14.4%
Classroom Management	10.3%
School Requirement	10.3%
Curriculum Implementation	8.2%
Professional Growth	8.2%
Student Learning Growth	8.2%
Standards Implementation	7.5%
Teacher Improvement	6.8%
Student Learning	6.2%
Rehiring/Retention	4.8%
Student Engagement	3.4%
Technology/Currency	3.4%
Classroom Environment	2.1%
Identify Strengths	2.1%
Reassure the Parents	1.3%
Self Reflection	.7%
Use of Formative Assessments	.7%
<i>Uncategorized</i>	<i>1.3%</i>

In question 23: *What do you think the purposes of your assessment should be?*, the respondents listed a more varied assortment (21 categories) with different focal points. At the top of the list, the teachers believed that student learning should be the primary focus of their assessments, followed by teacher competency. Relatedly, student learning growth and curriculum *quality* (not implementation) were listed as desired purposes. This indicates that the respondents were not shy of student learning accountability and desired a more authentic form of assessing this.



More respondents indicated that they wished for teacher improvement as opposed to professional growth and fewer respondents were concerned about curriculum implementation and classroom management. Teaching differentiation came up as a new category as well as holistically fostering student self-worth. Rounding out the bottom percentiles, one or two respondents mentioned their desire for their assessors to provide more formative feedback, and notice their classroom environments, community involvement, the goals of the department and quality of their students' work. Also, a few of the respondents listed self-reflection, standards implementation, and the possible use of assessments connected to raises or bonuses. Only one respondent each mentioned rehiring and retention (a significant drop from the perceived beliefs of what the purposes of their assessment are), student engagement, and technology use.

**Q23: What do you think the purposes of your assessments should be?  
Please give three.**

<b>Identified Categories (21):</b>	<b>n/141 (total responses)</b>
Student Learning	15.6%
Competency	14.9%
Student Learning Growth	10.0%
Curriculum Quality	10.0%
Teacher Improvement	9.2%
Professional Growth	5.7%
Curriculum Implementation	5.0%
Classroom Management	5.0%
Teaching Differentiation	3.5%
Student Self Worth	2.8%
Formative Feedback	2.1%
Classroom Environment	1.4%
Community Involvement	1.4%
Goals of the Department	1.4%
Quality of Student Work	1.4%
Raise/Bonus	1.4%
Self Reflection	1.4%
Standards Implementation	1.4%
Rehiring/Retention	.7%
Student Engagement	.7%
Technology/Currency	.7%
<i>Uncategorized</i>	<i>4.3%</i>

In question 24: *What is your preferred method(s) of being assessed?*, many more respondents, 23.1% each, indicated ‘peer evaluation’ and ‘self-reflection’ in comparison to their responses on question 8: *How were you assessed?*. Only 23.1% of the participants claimed to prefer administrative observation, a very significant drop from the 97% listed in question 18: *Who assesses you?*. A greater number of art teachers desire to be assessed using student feedback, bespeaking of a trust and collaboration they have with their students, and with departmental chair observations, who have experience in the arts. Preferred methods of assessment also mentioned were journaling, using student outcomes, art specialist observation, video and teaching coach.

**Q24: What is your preferred method(s) of being assessed? For example: observation, peer evaluation, self-reflection, a combination of, etc. If you have experience and a preference using a particular and/or specific type of evaluation tool, please briefly describe this method.**

<b>Identified Categories (11)</b>	<b>n/104 (total responses)</b>
Administrative Observation	23.1%
Peer Evaluation	23.1%
Self-Reflection	23.1%
Student Feedback	9.6%
Department Chair Observation	7.7%
Journaling	2.9%
Student Outcomes	2.9%
Art Specialist Observation	1.9%
No Preference	1.9%
Teaching Coach	1.9%
Video	1.9%
<i>Uncategorized</i>	1.0%

In question 25: *Why is this/are these your preferred methods of assessment?* participants emphasized the importance of being assessed by an evaluator with art knowledge. Respondents also expressed a desire for honest and valid feedback that was fair and objective in order to promote teacher improvement. Self-reflection was again mentioned as an important by-product of assessment as well as self-advocacy. Some respondents simply

stated that they desired a ‘common sense’ approach to their assessments. A few of the respondents issued no desire for a change in their traditional assessments while a small number mentioned the importance of using assessments that were useful, trustworthy, and focused on a true measure of student growth.

**Q25: Why is this/are these your preferred method(s)?**

<b>Identified categories (11)</b>	<b>n/56 (total responses)</b>
Importance of Evaluator w/ Art Knowledge	19.6%
Honest, Valid Feedback	14.3%
Fairness and Objectivity	12.5%
Teacher Improvement	12.5%
Self Reflection (Feedback)	10.7%
Common Sense	8.9%
Self-Advocacy	7.1%
True Measure of Student Growth	3.6%
Traditional	3.5%
Trust	3.6%
Usefulness	3.6%
<i>Uncategorized</i>	<i>3.5%</i>

In question 26: *Are you aware of national art assessment standards for art educators?*, only half, 51%, of the respondents marked ‘yes’. The other half marked ‘not sure’ and ‘no’.

In question 27: *By what standards do you feel you are held accountable in your teaching practice?* I asked participants by what standards they felt they were held accountable in their teaching practices and I was able to identify 20 categories and 6 themes: 1. Classroom, 2. Art curriculum, 3. Teaching practices, 4. Student learning, 5. Standards, and 6. Professional growth.

Tellingly, the heaviest weighted theme, 25.9% identified was ‘student learning,’ with ‘student learning growth’ comprising largest category at 14.2%. Many teachers, 11.7%, felt they were being held accountable for ‘classroom management/babysitting’ and ‘national standards/SOLs’. Interestingly, some respondents, 3.3%, identified a new category ‘self-

imposed standards'; which relates to self-reflection and evaluation (See Q27 table for sub-groupings).

**Q27: By what standards do you feel you are held accountable in your teaching practice?**

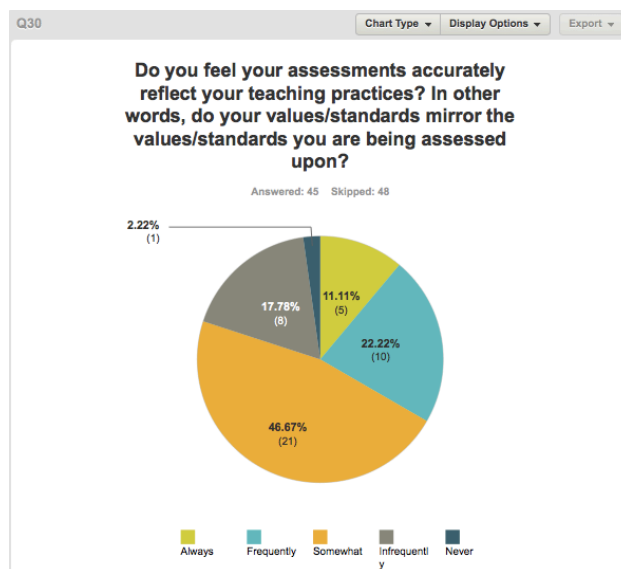
<b>Identified Categories (20) Themes (6)</b>	<b>n/120 (total responses)</b>
<b>1. Classroom (15.9% total)</b>	
Classroom Management/Babysitting	11.7%
Differentiation	1.7%
Student Engagement	2.5%
<b>2. Art Curriculum (9.1% total)</b>	
21 <sup>st</sup> Century Curriculum/Cultural Relevancy	5.8%
Student Learning Objectives	.8%
Lesson Plan Organization	2.5%
<b>3. Teaching Practices (15.8% total)</b>	
Teaching Artistic Processes & Theories	5%
Teaching Critical Thinking	3.3%
Instruction Practices/Paperwork	7.5%
<b>4. Student Learning (25.9% total)</b>	
Output of Students (Art Product)	10%
Student Growth (Standard #7) & Grading	<b>14.2%</b>
Production Techniques	1.7%
<b>5. Standards (22.5%)</b>	
District/Local Standards	7.5%
State Standards	3.3%
National Standards/ SOLs	11.7%
<b>6. Professional Growth (9.1%)</b>	
Professional Growth/Teacher Art Knowledge	3.3%
School/Faculty Recognition	2.5%
Self-Imposed Standards	3.3%
<i>Not Sure</i>	3.3%
<i>Uncategorized</i>	1.7%

In question 28: *Are you aware and informed of professional development opportunities?* the majority of the participants, 93%, marked 'yes'. Only three of the respondents said they were 'not sure' or 'no'. This indicates that the group surveyed may be more professionally seasoned than the newly practicing art teacher, which is supported by the demographic information provided regarding experience and salary. This may also relate to the survey implementation through the VAEA, an education association for art teachers that commonly promotes their own professional development opportunities.

Responses from question 29: *Are professional development opportunities made available to you?* support this theory. I asked participants if professional development opportunities were made available to them and 89% indicated ‘always’, ‘frequently’, and ‘sometimes’. 9% marked ‘infrequently’ and only one respondent marked ‘never’. However, the open-ended responses clarified the data by revealing that often the participants actively sought out their own professional development opportunities (often through the NAEA) and that the opportunities provided by their schools sometimes were not funded, nor relate to art education well or at all.

#### Section Four: What next?

In this section of the survey I asked participants open-ended questions to gather data on best assessment practices and the reasons for them as identified by the art teachers themselves. In question 30: *Do you feel your assessments accurately reflect their teaching practices?* almost half of those surveyed, 47%, responded with an ambivalent ‘sometimes’. Only a third of the respondents felt their assessments were ‘frequently’ and ‘always’ reflective of their teaching practices. 20% of those surveyed felt that their assessments ‘infrequently’ or ‘never’ mirrored their own, indicating possible misunderstanding between assessor and assessee.



In question 31: *Please explain your reasons for your previous responses?* I identified 16 categories and three themes: 1. Focus: Too much, Appropriate, Not enough, 2. Understanding: Good, Poor, and 3. Expectations: Too many, Appropriate, Too few. The biggest area of concern related to understanding. Specifically, respondents wrote that observations were just a ‘snapshot’ and that administration did not understand art and what teaching art looked like. This further supports my hypothesis that art teachers are not assessed by those having a background in the arts and they desire to be so (see Q31 table).

**Q31: Please explain your reasons for your previous response.**

**Identified Categories (16) Themes (3) n/49 (total responses)**

**Focus**

Too Much: Standards may not all fit in art classroom	6.1%
Appropriate: Curricular Freedom	6.1%
Appropriate: Formal & Objective	2%
Appropriate: Student Learning & Growth	2%
Not Enough: Feedback	8.2%

**Understanding**

Good: Teacher Improvement	2%
Poor: Assessing art outcomes is difficult	6.1%
Poor: Personal differences may taint assessments	2%
Poor: Assessors have little understanding of the arts	10.2%
Poor: Observations are just a ‘snapshot’	18.4%
Poor: Administration may not understand art teaching	14.3%

**Expectations**

Too Many: Disruptive students cause bad assessments	4.1%
Appropriate: Assessment Criteria/Rational	6.1%
Appropriate: Self Evaluation/Self Standards	2%
Appropriate: Student Work Level/Self Standards	4.1%
Too Few: Administration has shallow expectations	6.1%
<i>Uncategorized</i>	2%

In question 32: *Do you feel your assessments are useful for administration?* 36% of the respondents marked ‘sometimes’, 30% marked ‘frequently’, and 14% marked ‘never’ 11% marked ‘always’ and 9% marked ‘infrequently’. The variety of responses indicates the variety of experiences each art teacher has had regarding their assessments and the value they place

upon this procedure. It appears that the respondents believe there is room for improvement in justifying their assessments.

In question 33: *Please explain your reasons for your previous response.* I identified 13 categories and two themes: 1. Yes, my assessments are useful for administration, and 2. No, my assessments are not useful for administration. Interestingly, a full two-thirds more of the respondents wrote negative qualifying statements. The primary concern expressed was that administration lacked an understanding of what art teaching is. Respondents that wrote positive qualifying statements recognized their assessments' importance in determining a teachers' competency and in recognizing a teachers' work and accomplishments.

**Q33: Please explain your reasons for your previous response.**

<b>Identified Categories (13)</b>	<b>n/54 (total responses)</b>
<b>Yes, my assessments are useful for administration</b>	
They help administration determine a teachers' competency	14.8%
They help administration recognize a teachers' work/accomplishments	14.8%
They generate data on student learning	3.7%
<b>No, my assessments are not useful for administration</b>	
Administration lacks understanding of what art teaching is	14.8%
The arts are not SOL tested; our assessments are not important	9.3%
They are too infrequent/just a 'snapshot'	7.4%
Administration has low expectations/standards	7.4%
They do not help with student learning	5.5%
They are inflexible/do not recognize pedagogical innovation	5.5%
There is no/little helpful feedback from them. They are not helpful	5.5%
Assessments are not open or honest	3.7%
I do not know how they are used	3.7%
<i>Uncategorized</i>	1.8%

In question 34: *Do you feel your assessments are useful for your own professional development?* A full third of the participants marked 'infrequently'. 27% marked 'sometimes', and an equal percentage, 15.5%, marked 'always' and 'frequently'. 9% of the respondents marked 'never'. This indicates the opinion that the art teachers surveyed do not perceive their assessments to be useful for their own professional development, despite the data from questions 23: *What*

*do you think the purposes of your assessment should be, and 25: Why is this/are these your preferred methods of assessment?* that support their desire for continued teacher improvement and feedback.

In questions 35: *How satisfied are you with your job?* and 36: *Please give three reasons why you ARE satisfied with your job*, the majority, 66.7%, of the participants stated that they are either 'satisfied' or 'very satisfied' with their job. The participants are satisfied with their job because they earnestly feel that working with students and seeing them gain an appreciation of the arts is personally rewarding. They are gratified in that they get to teach a subject that they love and care deeply about. They have a great work environment with good facilities in a wonderful community with like-minded peers. The department supports them and they have freedom in their art curriculum. They feel that they are good at teaching art and they enjoy being challenged and rising to the occasion. They are happy to have a job with security where they are respected and they enjoy summers off.

In questions 35: *How satisfied are you with your job?* and 37: *Please give three reasons why you are NOT satisfied with your job*, 33.3% of the participants stated that they are 'somewhat satisfied', or 'unsatisfied' with their job, with no participants indicating that they were 'very unsatisfied'. The participants claimed that they were not satisfied with their job because a teacher's salary is poor and there is too much paperwork and too many student accommodations. This creates an intense workload. To add to this, the arts face budget cuts and are not valued in their school. At times teachers feel that they are not respected and they are often burdened with trivial extra work. Administration often has unrealistic expectations when it comes to teachers' assessment and data collection of student growth and the curriculum at their school is too rigid. Teachers frequently feel isolated and are faced with petty faculty gossip. Standardized testing, too many students in their classroom, and an



unhelpful administration that focuses on STEM not STEAM creates a less than satisfactory work environment. They may have a long commute and sometimes work with incompetent colleagues in poor facilities with outdated technology. They must contend with policy and red tape, deal with scheduling issues, and they worry about their job stability. Furthermore, there is little-to-no parental involvement and they have limited chances for career advancement.

In question 38: *Please tell me how you feel about your assessments*, the majority, 40%, of the participants felt negatively about their assessments, while 24% had neutral feelings and 33% had positive feelings. In question 39: *What suggestions can you make regarding other areas of concern that I should ask about?* I was able to identify 15 categories. The largest category was represented by 21% of the participants, who reiterated their concern that assessors must have a basic knowledge of art and aesthetics. 12% of the participants wrote that art teacher assessments should be more specific to its subject, in other words, differentiated. Participants also addressed the issue of overloaded classrooms, lack of administrative support, and voiced their opinion that those with classroom teaching experience should create assessment policy.

15% of the participants collectively reemphasized their concerns about the creation of standardized testing in the arts (6%), the infrequency and slipshod way observations were conducted by administration (6%), and the controversy of connecting merit pay with assessment (3%). 9% of the participants suggested using more student feedback in their evaluations (3%), focusing on collaboration between art teachers (3%), and the need to set mutual goals and criteria with administration for their assessments (3%). 6% of the participants expressed wariness that personal differences have the possibility of clouding their evaluations and felt that their assessments were “merely paperwork”. One participant

wrote, “I would liked to have seen more time to create an assessment that would be authentic and beneficial to our students. Make sure it is worth while before it would be connected to teacher evaluations.”

### **Section Five: Demographics**

Questions 40 through 47 address the demographics of the participants surveyed. The majority of the participants, 82%, in this survey were over 30 years old, and 84% were female and have taught art full time in a public school for four or more years. This indicates that the majority of the participants are not novice teachers. The data shows that 73% of the respondents had some Masters level credits or a completed Masters degree, which further indicates that the participants were a seasoned crew with a wide variety of other art teaching experiences in: Camp, art on a cart, private tutoring, K-8<sup>th</sup> grades, university, service/volunteer work, artist in residency, as well as museum, continuing education, after school, and prison programs. 75% of the participants earned less than \$50,000 for their annual full time salary.

### **Chapter 5: Conclusion**

I want someone who knows what great art instruction looks like to tell me what I can change or add to enhance instruction for my students. I want them to see how we educate beyond the classroom and be provided with other options that would benefit the students and me. – Art Assessment Survey Response, 2013

#### **Characteristics of the art teachers surveyed**

Art teachers love what they do. According to my survey, art teachers are primarily focused on student achievement, wellbeing, and engagement, and consider their jobs to be extremely rewarding because they genuinely enjoy working with students. Statements from the responses included, “my students are terrific. It helps to love the people you work with,” and “I get to help the next generation to become thinking, productive members of society.” These teachers are vested in their pedagogy and have their students’ best interests at heart.

Also, art teachers do not fear accountability; they desire it. One respondent even went so far as to write that his/her assessment went, “too well - I received a perfect evaluation - no one is perfect.” Another claimed, “The school expects us to provide students with a college level work and that’s what I aim to do.” The respondents did not express any wariness of constructive criticism, but lamented the superficiality of their assessments. One admitted, “I have so rarely been openly assessed,” and another candidly responded, “They are measuring a rather low bar of general teaching. They are not measuring what it means to be a good art teacher.”

Relatedly, art teachers crave consistent, honest, and meaningful feedback. One respondent wrote that his/her feedback was, “nothing that helped me to teach better.”

Another complained about his/her feedback quality, “It was basically you are doing a great job, keep it up, sign here,” while another wrote, “the written report was 1 sentence stating that I meet standards. There was no real feedback.”

Art teachers also expressed a desire to have a more collaborative role in their assessment development that fosters open dialogue. One respondent wrote, “A self-evaluation lets me advocate for myself, giving information that cannot be determined from a few classroom visits; being observed by multiple people brings objectivity.” Other respondents welcomed the assessment process as a form of self-advocacy, stating, “[Administration] can see the results of my efforts” and “It is important for administration to know what we do and why.” One respondent wrote, “When done professionally and honestly they are a great opportunity for professional growth.”

It comes as no surprise then that the teachers in my survey expressed a desire for opportunities along with the administrative support to continuously improve in their teaching practice in ways that specifically relate to art education. One respondent wrote, “I have to find or create on my own art related professional development and then my administration does not support me pursuing that. I have to pay my own way and take my own personal leave to do professional development.” Many of the art teachers surveyed wrote that their professional development was seldom funded and that they had to investigate their own. One participant wrote, “Most here are for the core teachers, I have to seek out art,” and another stated, “We have to develop our own and beg for time. VAEA conference attendance is unfunded.”

Overall, the art teachers surveyed indicated that they would welcome more rigorous and frequent formative assessment that involves collective goal setting and self-reflection practices. One respondent wrote, “We were doing amazing things in the art program and

they knew we'd won awards so they said it was all great. They really had no idea what I was doing with the kids to get those results," while another claimed, "My personal goals for [my students] exceed the administrations'." One veteran art teacher replied that his/her assessments were, "meaningless and unhelpful. Administration doesn't see that even a 33+ [year] teacher can get better." The responses I gathered consistently indicated that this particular set of art teachers desired to be assessed in a more meaningful and rigorous fashion that honored the accomplishments of students and the methods that art teachers utilized to foster student learning.

### **Areas of concern expressed by the art teachers surveyed**

Art teachers are wary of 'snapshot' assessments that result in a summative evaluation. One respondent wrote, "Sometimes there are efforts unseen in the observation. Evaluators should be privy to the time and effort that goes into your planning." Other respondents stated, "I do a lot more than what an AP observes in 20 minutes", "I feel like they are just getting it done" and one participant wrote, "It is only a glimpse of what I do from a perspective of someone who does not teach my subject." As previously observed, many of the art teachers surveyed appeared to hold themselves to high standards of self-imposed criteria. One respondent wrote, "I'm hard enough on myself and understand what is required. I make adjustments constantly. I usually don't need some person to see a dog and pony show for 30 minutes and let that tell others if I'm a bad teacher or not." It's worth noting that the majority of the art teachers surveyed indicated that they were on a three-year rotating assessment schedule with criteria set by the county.

Many of the art teachers perceive the majority of their assessments to be unhelpful, superficial, and unrelated to their specific teaching practices. One respondent wrote, "We are not assessed differently [than other faculty] and I always feel they are trying to force us into a

universal mold”, while another curtly stated, “Exact same process for everyone.” It would be beneficial to administration and art teachers alike to direct a focus in evaluations and assessments that are specific to art teaching strategies.

When asked directly how they felt about their assessments one respondent wrote, “There are no areas in my assessment that relate to my own content area or address the relevancy or impact of my teaching pedagogy.” One respondent wrote, “They are cumbersome and provide little concrete information to help me improve instruction.” and another participant boldly asserted his/her assessments were “a farce.” There were many neutral statements such as “indifferent, they are useless but reflect well on me”, and the respondents that expressed positive opinions regarded their assessments as methods of self-advocacy previously discussed and tended to speak about their own self-imposed standards. One respondent summarized, “I don’t like the new VA DOE assessment standards. I think they put too much weight on things we as art teachers cannot control and do not include peer reviews for teachers in the same content area. It relies on assessors with no art content knowledge.” Clearly, there is room for improvement and open discussion.

Art teachers are weary of being assessed on their classroom management skills, especially when their classes are overloaded and consist of a population of students with varied learning needs. One respondent felt that his/her assessment focused on if there were “no fights in the classroom.” Other participants lamented that administration only cared that they were “babysitting” troublesome students. Some of the teachers surveyed also expressed concern regarding the fairness and objectivity of their evaluations. One respondent wrote, “I have found the greatest difficulty comes when the evaluator does not understand content or when personal differences cloud a fair evaluation.”

Art teachers are also deeply concerned with developing authentic assessment tools that can realistically measure individual and collective student learning in their classes. One respondent wrote, “What they are looking for is for all students to improve on measurable criteria - in art we see everyone as an individual, so across one class 100% improvement is unrealistic.” Another conceded, “I have an issue with having to produce data to show student progress. Administrators want numbers to throw around, which are often very difficult to produce for art assessments.” Yet another participant wrote, “Some of the standards determined for SOL testing don't fit in the art room.”

Art teachers also expressed a vested interest in having the flexibility to develop and use quality arts curriculum. One teacher wrote, “Curriculum needs to grow and change to meet the needs of the current students so being able to adapt or change curriculum is important to student learning.” Another wrote, “It's most important that I am teaching properly for my specific students - we work very hard on curriculum and meeting the needs of our students (gifted) in the context of our school's mission.” Some of the respondents expressed a desire to have their assessors recognize that lesson plans need not be followed to a ‘tee’. One art teacher wrote, “[There is] a lot of pressure to do lesson plans a set way that feels a bit like putting a square peg in a round hole” while another stated, “Lesson plans should not always be followed to the letter, there must be room for spontaneity and innovation as the conditions reflect.”

Ultimately, art teachers *emphatically* expressed a desire to be evaluated by those who have current art content knowledge. When asked if their evaluators had any art knowledge one teacher responded, “In the past, not at all. This year I have a person with some art experience but from long, long ago - so they really do not know what is current in the arts.” Another bluntly stated that his/her evaluator “does not have a clue.” When asked if it was

important to be evaluated by people with art knowledge one teacher wrote, “What a crazy idea, having someone actually know what they are looking at!” and another humorously mused, “How is a ballerina to assess a plumber properly?” One respondent summarized “I want someone who knows what great art instruction looks like to tell me what I can change or add to enhance instruction for my students. I want them to see how we educate beyond the classroom and be provided with other options that would benefit the students and me.”

This appears to be a matter of misunderstanding and lack of time and communication, not finger pointing or blame shifting. The art teachers surveyed expressed a desire to be on the same page as those evaluating them and generously presumed that their evaluators valued the same criteria for education that they did as illustrated by two participants who responded, “[Evaluators] do, they just don’t know what it looks like in art” and “I believe our administration wants us to become better teachers.” A final respondent put his/her foot down and asserted, “Richmond Public Schools need a separate VISUAL ARTS Instructional Specialist. Someone who has been educated, trained, and has experience in art education. Not music. Not PE. Not theater. VISUAL ART.”

### **A word about teacher assessment reform**

A statement issued from the Hope Street Group (see Appendix E) summarizes the need for and potential benefits of evaluation reform, “Quality educator evaluations have the potential to provide teachers with the support they need to improve classroom instruction. When evaluations result in constructive feedback and professional development for teachers, students stand to gain (Teacher Evaluation Playbook, n.d.).” Unfortunately, the road to developing better assessments has been bumpy. Education reform advocate Stu Silberman summarizes this dilemma:



It is fair to say that bureaucracies, red-tape and a checkered reform history all certainly create obstacles to common sense solutions. Nowhere is this truer than in teacher evaluation reform. Everyone wants a fair and accurate system, but achieving that goal has been a struggle. Teachers say the system must reflect their unique student populations, and policymakers say hard data must inform decisions. In fact, both needs can be satisfied, but only if diversified teacher voices sit side-by-side with student-centered policy makers (2013).

Silberman also recognizes the conundrum of authentically assessing art teachers using school-wide student scores, “Fair assessment of an art teacher, for instance, cannot be based on school-wide student scores. Designing assessments across all grades and subjects is proving difficult for states - taking more time and more resources than originally expected.” Despite these problems, Silberman recognizes the rich opportunity for collaboration that exists between policy makers and educators in non-tested subject areas, “ultimately building trust between stakeholders (2013),” and ultimately the development of better assessment methods in all subject areas.

### **Suggestions for Further Research**

Throughout my investigations I learned visual art teacher evaluation research is rare but quite useful. A very practical continuation of this research would be to modify and improve this survey and redistribute it on individual state levels, as well as nationally through the NAEA. I also believe that it is important to connect with newly practicing high school art teachers. The attrition rate for novice teachers is dramatic and concerning. Less than half of newly licensed teachers continue in the education profession after their 5<sup>th</sup> year of teaching (Jacob, Vidyarthi, & Carroll, 2012; Galbraith, 1990). This statistic applies to art

teachers as well. Educational reformists and policy makers would be wise to address issues of retention in the teaching field, and teacher evaluation research directly relates to this area. Connecting with art teacher preparation programs (undergraduate and graduate level) to ask enrolled students how they would ideally like to be evaluated when they begin their careers as art teachers would give researchers a fresh perspective and new insights on this topic and to raise awareness about collaborative opportunities (see Appendices D & G).

On the other hand, we must learn more about those responsible for evaluating visual art teachers. Do they indeed lack background knowledge in the arts, and do they consider this a relevant concern that may affect their ability in conducting appropriate evaluations of such teachers? Would these evaluators be receptive to receiving information to help inform them what art teaching looks like? A rich area for continued research would be a survey of administration and those tasked with implementing teacher assessment in order to gather their opinions and feedback regarding the evaluation process, specific to visual arts educators. A cross analysis of the data collected from the art teachers surveyed in this thesis could verify if evaluators did indeed lack a background knowledge in the arts and ultimately be used to promote collaboration between art teachers and administrators in creating meaningful evaluation strategies.

The next logical step would be to use information gathered from the survey of art teacher evaluators to cultivate informational tools that would help inform administration about what they should look for in art teaching. Suggestions include creating an assortment of mini videos, handouts, and brochures (for art teachers to select from) that specifically illustrate pedagogical aspects related to art education, curriculum, and how students learn in the arts classroom. In other words, give the administration the resources and tools to be more effective observers of good art teaching practices. These tools could be used in pilot

schools and follow up surveys could be created to see if administration and art teachers found them helpful in improving the overall assessment process.

Because teacher-evaluation reform is a relatively new movement, very little technical assistance or best-practice advice is universally available. Realizing resources might be useful, Hope Street Group designed an online one-stop resource center to help states, school districts, policymakers, administrators, and teachers plan and design quality educator evaluation programs. It makes good sense to track and compile what has worked and what hasn't when it comes to evaluation reforms so policymakers can learn how other states have overcome obstacles and build the best systems possible (See Appendix E).

Directly related to this is the need for continued research for resources that would help art teachers develop solid, authentic evaluation tools that effectively measure student-learning growth in meaningful areas using SMART goals. Many art teachers express exasperation at having to provide their assessors with quantifiable data to measure student learning in their classroom. They are exasperated not because they fear accountability, but simply because developing evaluation tools in the arts is a complex endeavor that can seem overwhelming when teachers lack resources and peers with whom to collaborate.

In that respect, research in developing mentorship programs for novice art teachers may be worth investigating. Imagine a network of re-certified National Board Member art teachers that would mentor, coach, and peer assess newly practicing art teachers in their first 1-3 years of teaching. In this way these veteran teachers could 'pay it forward', revitalize their own teaching practice by working with a younger set, and help enhance the professionalism of art teaching.

**Measuring value, not valuing measures: The way art teachers teach**

An art teacher may encourage studio habits of mind within their students (Hetland, Sheridan, Veenema & Winner, 2007) that do not appear as tangible or measurable outcomes but are intrinsically related to the process and concepts of aesthetic development and understanding. As such, though it is important to showcase the art products of our students, it does our teaching a disservice to be evaluated on mere tangible art outcomes, especially when the evaluatee may not have a background to understand the aesthetic meaning of such artifacts. However, many art teachers feel the need to have their students learn about and produce conventional pieces using traditional media in order to please a community within the school, rather than explore more authentic and personally meaningful avenues because they run the risk of being misunderstood. To go this route is to paint ourselves into a corner. Sadly, many art teachers feel that their ‘hands are tied’ when it comes to teaching lessons that the “parents and administration will like (survey response).”

The lack of differentiation between the evaluation of teachers, regardless of their subject, begs the question: what person or group of people would be the most appropriate assessors of visual art teachers? Ideally, these evaluators would be people who understand the criteria, philosophy and aesthetic meanings and approaches in art teaching and learning. These evaluators would have better resources and background knowledge to inform formative and summative evaluations regarding how an art teacher performs in their classroom teaching practice as supported by documentation of student learning and outcomes. In short, evaluators with a background in the arts, or at the least, an appreciation for the arts would have a better grasp on what to look for in the art teachers’ classroom.

Put in another way, I know very little about ballet despite having taken lessons as a young girl. I realized at an early age that I probably would never meet the specific standards

required to become a competent ballet dancer, nor would I enjoy it. While I appreciated dancing, I would never be any kind of expert. On the surface, I may be able to recognize elements of a 'good' or 'poor' dance instructor in the way that they interact with their class. However, knowing next to nothing about the rules and nuances of ballet hinders my ability to recognize both positive strategies the instructor employs to motivate and train their dancers, and negative behaviors that may require modification or intervention. In short, without knowing what I am looking at, I cannot see the full picture, whereas another evaluator trained in the art of ballet, would. The arts classroom environment can be just as alien an environment to one unfamiliar with traditional media such as drawing and painting, let alone nontraditional visual arts processes like installation or collaborative work. Who then do art educators trust when it comes to their evaluations, student learning responsibilities, professional development, and teacher improvement?

As a classroom art teacher, I can relate to a plumber. Working with my hands, fixing problems, getting dirty and perhaps creative with materials and tools in order to make something work, often in a time crunch and often in less than ideal working environments. How would a ballerina be able to evaluate me? Would a ballerina be able value that which I do as important or worthwhile? The subject of teacher evaluation can provoke a tension that makes both evaluator and evaluatee feel they have been caught unprepared, exposed, or viewed in an unflattering light. If 'ballerinas are assessing plumbers', it's no wonder visual art teachers may feel that they are caught with their pants down when it comes to their evaluations, and, it's hard to dance with your pants down.

## **Appendix A: IRB Consent Form**

### **Assessment of Secondary School Art Educators**

I am a Masters of Art Education at Virginia Commonwealth University, and I am conducting interviews for my graduate research. I am researching how secondary school art educators are assessed in the classroom.

#### ***Why this research is of importance:***

*Teacher assessments vary from state to state and from school to school. The standard forms of teacher assessment and teacher observation procedures may not relate very well to visual arts educators, especially when being assessed by administrators from a non-arts background. There has been very little research done in this area and I, as a former art teacher, am very interested in the perspective that art teachers, themselves, have about how they are assessed. Ideally, your input will help to make an assessment tool that more accurately reflects how to assess art teachers and how to best offer them the support and feedback they need to grow in their practice. Please know, your participation in this interview is of great significance and has the very real potential to make a positive impact for art education in the teaching community.*

During this interview, you will be asked to answer some questions regarding how you have been assessed in the classroom and your experiences with your assessments. This interview was designed to be approximately a half hour in length. However, please feel free to expand on the topic or talk about related ideas. Also, if there are any questions you would rather not answer or that you do not feel comfortable answering, please say so and we will stop the interview or move on to the next question, whichever you prefer.

All the information will be kept confidential. Only myself, and the faculty supervisor, will have access to this information. Upon completion of this project, data will be coded and identity indicators will be wiped to preserve confidentiality.

#### **Participant's Agreement:**

I am aware that my participation in this interview is voluntary. I understand the intent and purpose of this research. If, for any reason, at any time, I wish to stop the interview, I may do so without having to give an explanation.

The researcher has reviewed the individual and social benefits and risks of this project with me. I am aware that this research will be used to help formulate questions for a survey that may be administered by the National Association of Art Education and will be under review by the Virginia Commonwealth University Art Education department. I have the right to review, comment on, and/or withdraw information prior to the research completion. The data gathered in this study are confidential with respect to my personal identity unless I specify otherwise. I understand if I say anything that I believe may incriminate myself, the interviewer will immediately rewind the tape and record over the potentially incriminating information. The interviewer will then ask me if I would like to continue the interview.

If I have any questions about this study, I am free to contact the student researcher (Jill Palumbo, palumboj@vcu.edu , 401-954-8725 ) or the faculty adviser (Dr. David Burton, dburton@vcu.edu, 804-828-3783). If I have any questions about my rights as a research participant, I am free to contact the director of the Office of Research Subjects Protection Institutional Review Board: Michelle Stickler, DEd Director, 804-828-0131, [mcstickler@vcu.edu](mailto:mcstickler@vcu.edu)

I have been offered a copy of this consent form that I may keep for my own reference.

I have read the above form and, with the understanding that I can withdraw at any time and for whatever reason, I consent to participate in today's interview.

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Participant's signature

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Date

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Interviewer's signature

**Appendix B: Survey Questions hosted on Survey Monkey**

Dear High School Art Teacher,

I am a Masters of Art Education student at Virginia Commonwealth University and I am inviting you to participate in a survey that I am conducting regarding your opinions on how you are assessed and evaluated in the classroom.

Why this research is of importance:

Teacher assessments vary from state to state and from school to school. The standard forms of teacher assessment and teacher observation procedures may not relate very well to visual arts educators, especially when being assessed by administrators from a non-arts background. There has been very little research done in this area and I, as a former art teacher, am interested in the perspective that art teachers, themselves, have about how they are assessed. Ideally, your input will help to make an assessment tool that more accurately reflects how to assess secondary school art teachers and how to best offer them the support and feedback they need to grow in their practice.

Summarized findings from the survey will be used in my thesis and presented at next year's annual VAEA conference, held in the fall of 2013. To protect your privacy, no information that could identify individual survey respondents will be included in the report.

To complete this 15 - 20 minute online survey, please continue.

Please know, your participation in this survey is of great significance and has the very real potential to make a positive impact for art education in the teaching community.

Thank you in advance for your time and willingness to share your insights into this important issue. Feel free to respond to this email: [palumboj@vcu.edu](mailto:palumboj@vcu.edu) if you have any further questions.

Jill Palumbo  
Masters of Art Education  
Virginia Commonwealth University



**Q1. Are you currently a high school visual art teacher in the state of Virginia?**

Yes, No

**SECTION I: HOW ARE YOU ASSESSED IN THE CLASSROOM?**

**Q2. How are you assessed in your teaching practices? (Please check all that apply).**

Observation (administration), Written feedback (including email), Peer evaluation  
Student feedback, Parental feedback, Self-evaluation, Other

**Q3. How often are you assessed in your teaching practice?**

Very frequently, Frequently, Sometimes, Infrequently, Never

**Q4. Do you feel that you are provided with criteria to understand why and how you are assessed?**

Always, Frequently, Sometimes, Infrequently, Never

**Q5. Do you understand the criteria on which you are being assessed?**

Always, Frequently, Sometimes, Infrequently, Never

**Q6. Do you agree with the criteria on which you are being assessed?**

Always, Frequently, Sometimes, Infrequently, Never

**Q7. When was the last time you were assessed?**

**Q8. How were you assessed? Please list assessment tools/methods.**

**Q9. Who assessed you? Please list.**

**Q10. How did this assessment go?**

Extremely well, Well, Fair, Poorly, Very poorly

**Q11. Was there feedback regarding this assessment?**

Yes, No

**Q12. Please describe the form of your assessment feedback. Check all that apply.**

Verbal formal (ie: Meeting), Verbal casual (ie: Hallway conversation), Written formal (ie: report), Written casual (ie: email/memo), Other

**Q13. What did your assessment feedback focus on? Check all that apply.**

Classroom management, Standards, Learning goals, Art outcomes/products, Curriculum implementation, Professional development, Housekeeping (paperwork, grading . . .), Extracurricular duties

**Q14. What do you think are the most important areas to receive feedback on after you have been assessed? Check all that apply.**

Classroom management, Standards, Learning goals, Art outcomes/products, Curriculum implementation, Professional development, Housekeeping (paperwork, grading . . .), Extracurricular duties

**Q15. Please describe the quality of your assessment feedback.**

Excellent, Good, Fair, Poor, Negative, Other

**Q16. Are you able to provide feedback regarding your assessments?**

Always, Frequently, Sometimes, Infrequently, Never, Other

**Q17. Are all faculty in your school/district assessed in the same way that you are?**

Yes, No, Not sure

## **SECTION II: WHO ASSESSES YOU IN THE CLASSROOM**

**Q18. Who assesses you? (Check all that apply)**

Administrator (within the school), Peer, Self, Student, Evaluator (outside of the school), Other

**Q19. Do you feel that the person or people assessing you have a good understanding of the arts?**

Always, Frequently, Sometimes, Infrequently, Never, Other

**Q20. Is it important that the person assessing you have an understanding of the arts?**

Extremely, Very, Somewhat, Not really, Not at all, Other

**Q21. Do you believe the person/people assessing you value the same criteria for education that you do?**

They agree completely, They agree most of the time, They agree some of the time, They do not agree often, They disagree, Other

## **SECTION III: WHY ARE YOU ASSESSED?**

**Q22. What are the purposes of your assessments? Please give three.**

**Q23. What do you think the purposes of your assessments should be? Please give three.**

**Q24: What is your preferred method(s) of being assessed? For example: observation, peer evaluation, self-reflection, a combination of, etc. If you have experience and a preference using a particular and/or specific type of evaluation tool, please briefly describe this method.**

**Q25. Why is this/are these your preferred method(s)?**

**Q26. Are you aware of national assessment standards for art educators?**

Yes, No, Not sure

**Q27. By what standards do you feel you are held accountable in your teaching practice? Please list three.**

**Q28. Are you aware and informed of professional development opportunities?**

Yes, No, Not sure

**Q29. Are professional development opportunities made available to you?**

Yes, No, Not sure

#### **SECTION IV: WHAT NEXT?**

**Q30. Do you feel your assessments accurately reflect your teaching practice? In other words, do your values/standards mirror the values/standards you are being assessed upon?**

Always, Frequently, Sometimes, Infrequently, Never, Other

**Q31. Please explain your reasons for your previous response.**

**Q32. Do you feel your assessments are useful for administration?**

**Q33. Please explain your reasons for your previous response.**

**Q34. Do you feel your assessments are useful for your own professional development?**

**Q35. How satisfied are you with your job?**

Very satisfied, Satisfied, Somewhat satisfied, Unsatisfied, Very unsatisfied, Other

**Q36. Please give three reasons in order of importance (one being the most important reason) why you ARE satisfied with your job.**

**Q37. Please give three reasons in order of importance (one being the most important reason) why you are NOT satisfied with your job.**

**Q38. Please tell me how you feel about your assessments.**

**Q39. What suggestions can you make regarding other areas of concern that I should ask about?**

#### **SECTION V: DEMOGRAPHICS**

**Q40. What category below includes your age?**

17 or younger, 18 – 20, 21 – 29, 30 – 39, 40 – 49, 50 – 59, 60 or older

**Q41. What is your gender?**

Male, Female, No response

**Q42. What is your ethnicity?**

American Indian or Alaska Native, Asian, Black or African American, Hispanic or Latino, Native Hawaiian or Other Pacific Island, White, Other

**Q43. What is your educational background? Check all that apply.**

High School or GED, Associate Degree, Some College, Bachelors Degree, Some Masters, Masters Degree, PhD, Other

**Q44. How long have you been teaching art on the secondary level?**

0-3 years, 4 – 7 years, 8 – 11 years, 12 – 15 years, 16 – 19 years, 20 – 23 years, 24 + years, Other

**Q45. Do you have other art teaching experiences? Check all that apply.**

Art on a cart, Camp, Museum program, Continuing education program, After school program, Private tutor, K-8<sup>th</sup> grade, University level, Service learning and/or Charitable volunteer work, Other

**Q46. What type of school do you currently teach it?**

Public, Private, Charter, Other

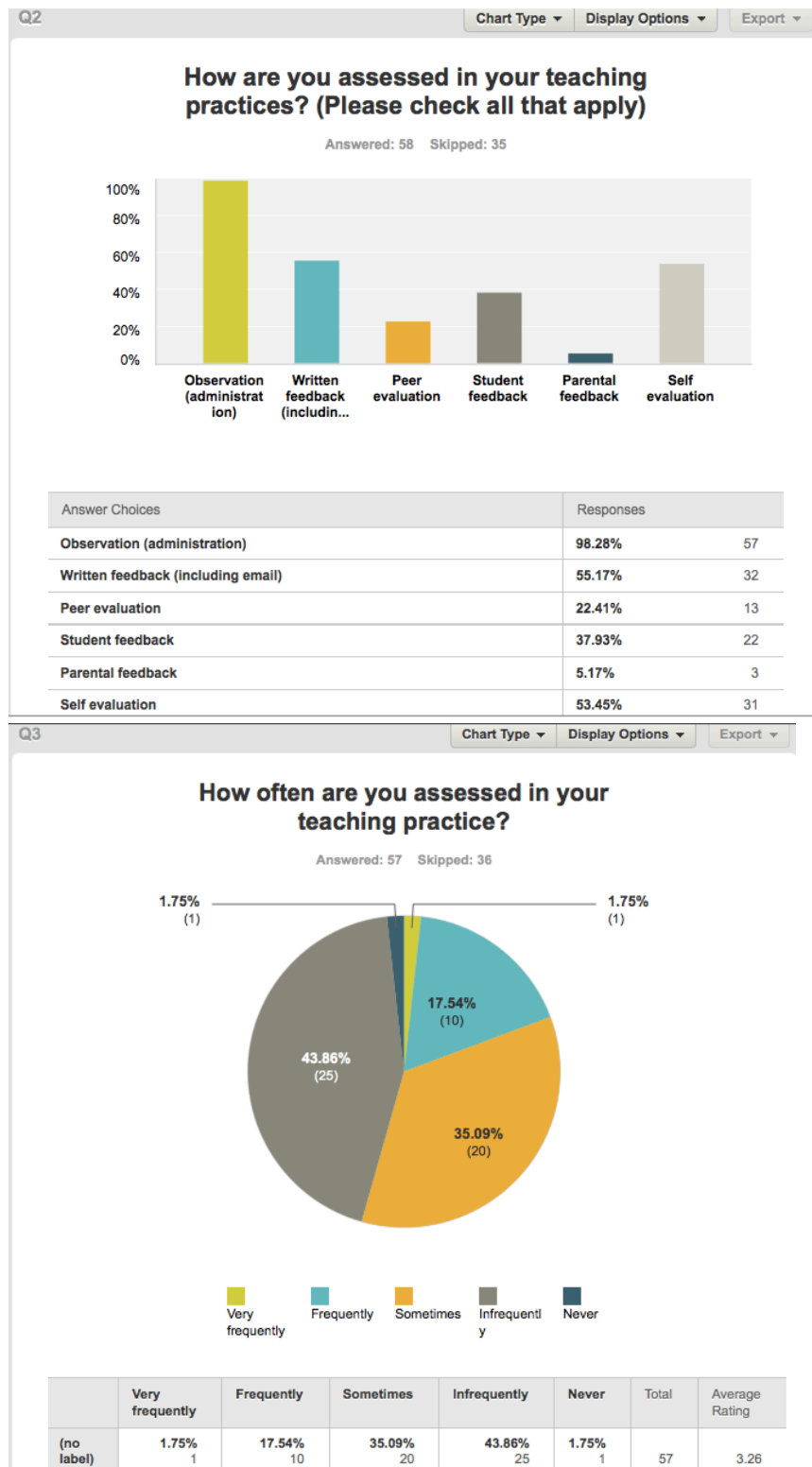
**Q47. What is your annual salary?**

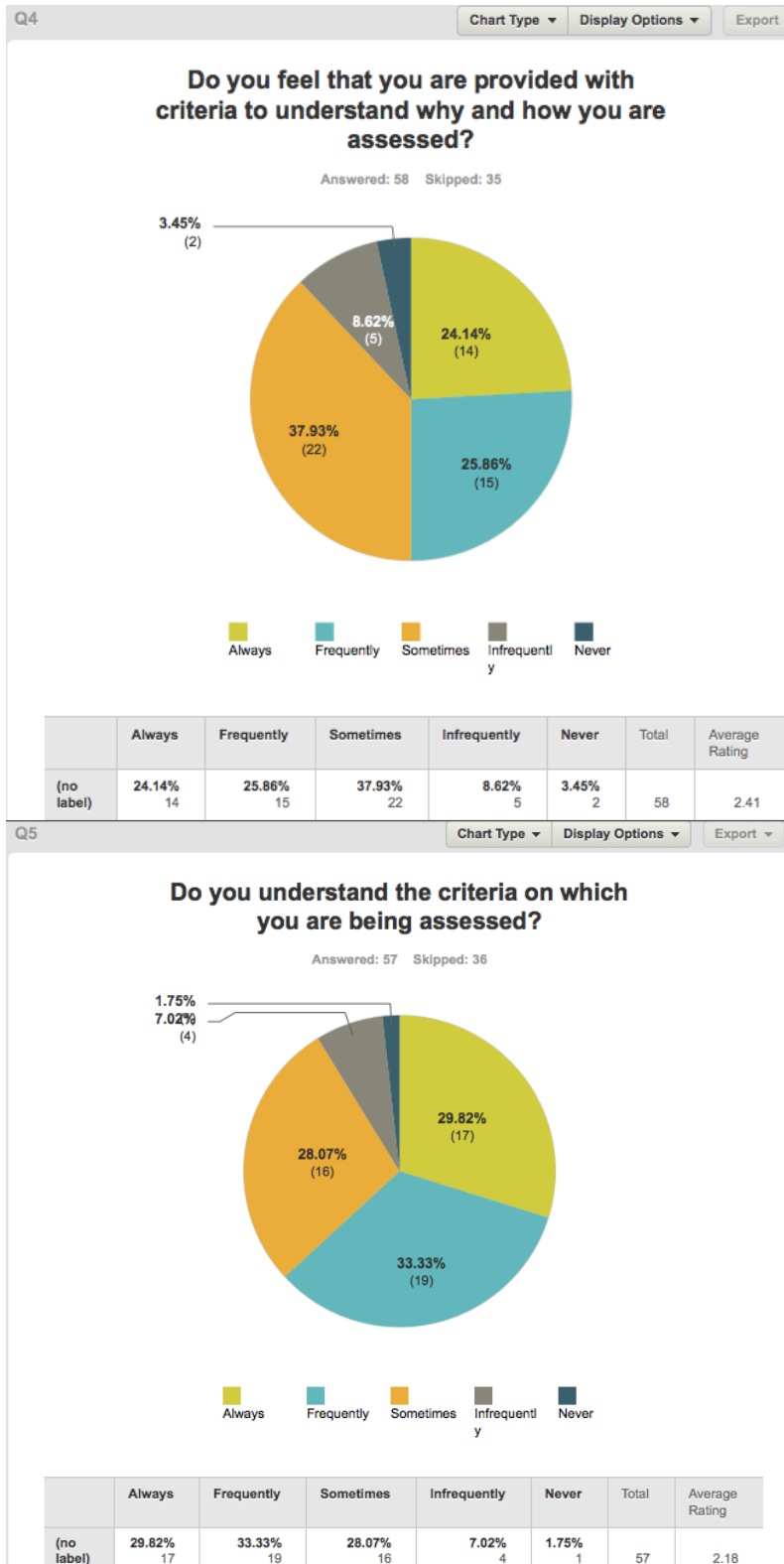
10,000 – 20,000, 20,001 – 30,000, 31,000 – 40,000, 40,001 – 50,000, 51,000 – 60,000, 61,000 – 70,000, 71,000 – 80,000, 81,000 – 90,000 – 90,001 – 100,000

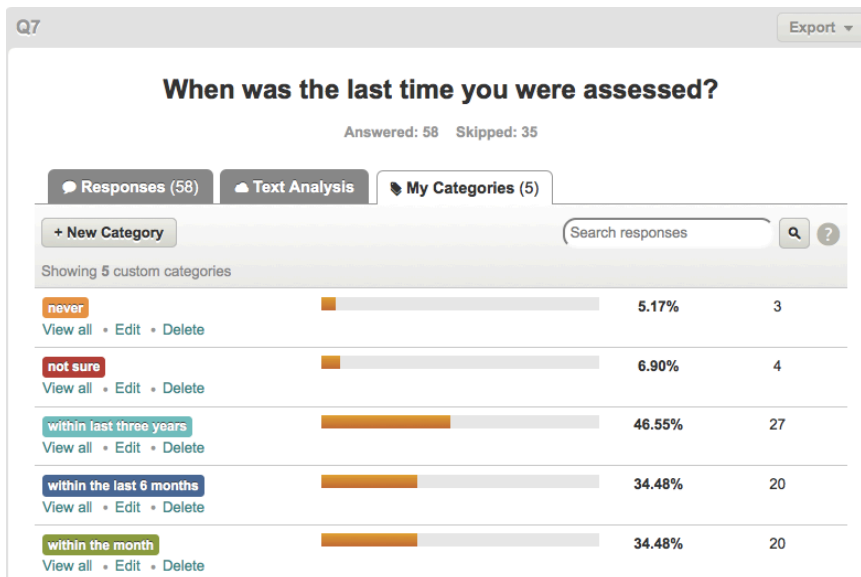
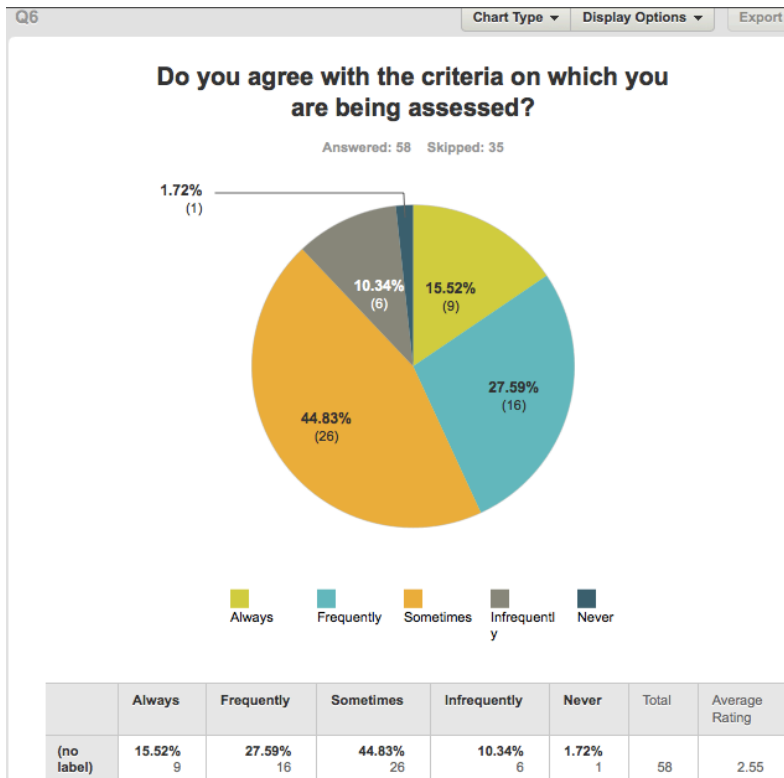
**Thank you for choosing to participate in this survey.**

## Appendix C: Survey Tables, Charts and Graphs

### Section 1: HOW are you assessed in the classroom?







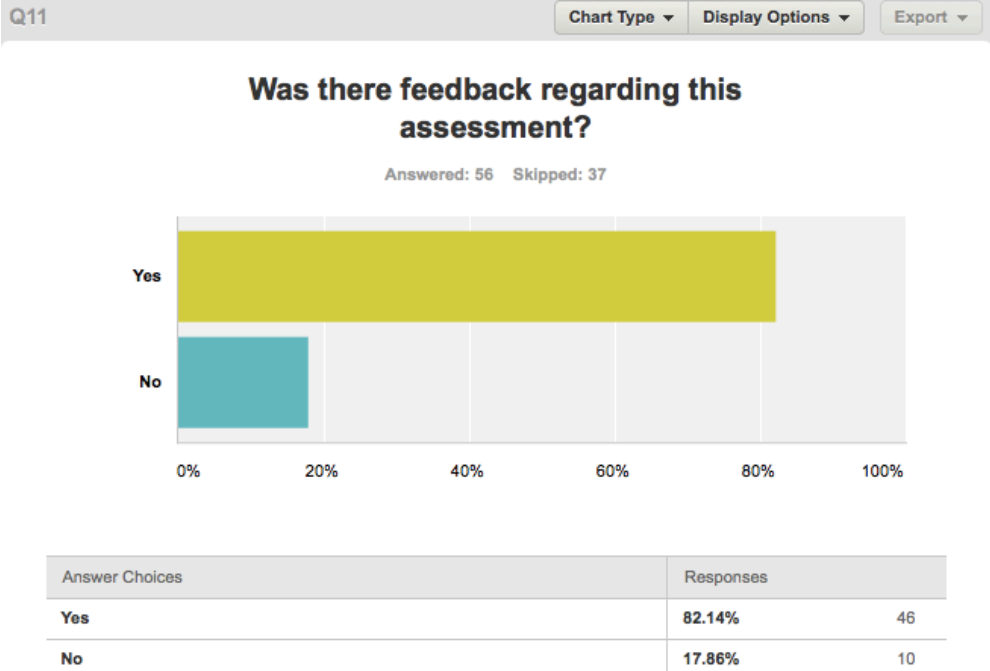
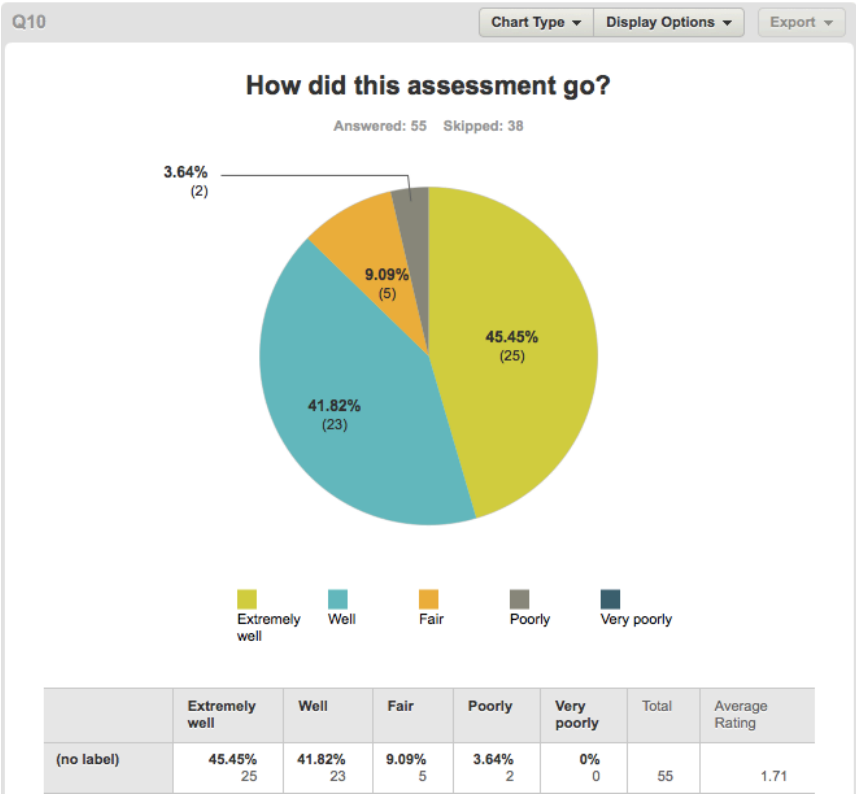
**Q8: How were you assessed? Please list assessment tools/methods.**

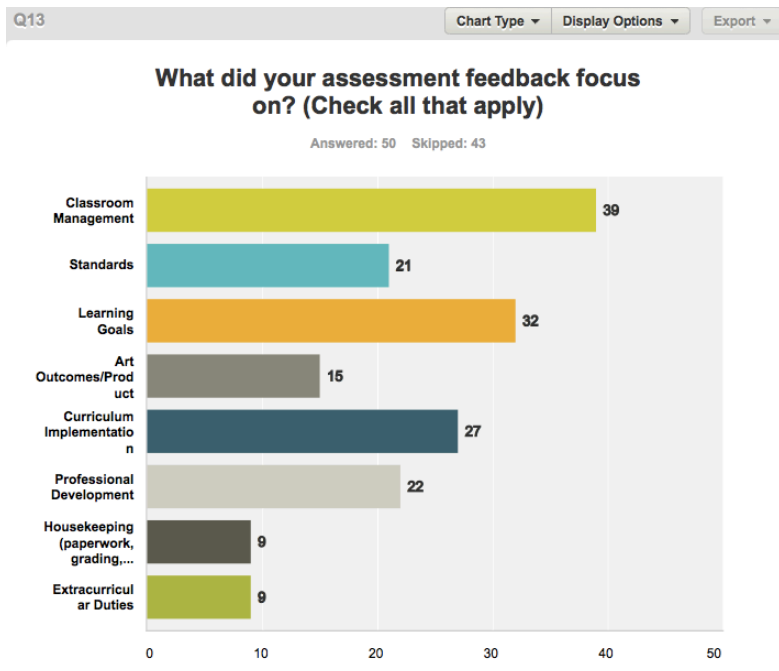
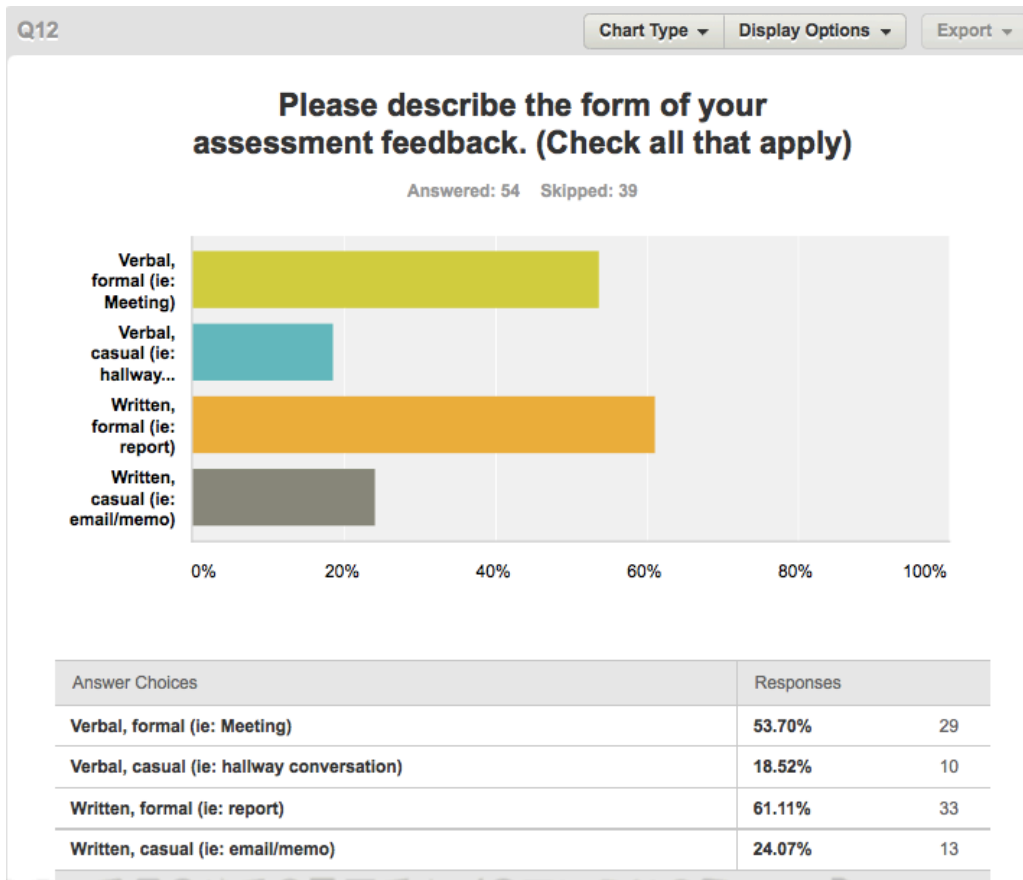
<b>Identified categories (16)</b>	<b>n/115 (total responses)</b>
Formal Observations	33.9%
Informal Observations	15.6%
Written Feedback	13.9%
Meeting	9.6%
Rubric	5.2%
Goal Setting	4.3%
Student Evaluation	3.5%
Self Evaluation	2.6%
Checklist	2.6%
Student Learning Growth	2.6%
Strengths & Weaknesses	1.7%
Parent Evaluation	.8%
Performance Growth Plan	.8%
Portfolio	.8%
Professional Qualities	.8%
<i>Uncategorized</i>	.8%

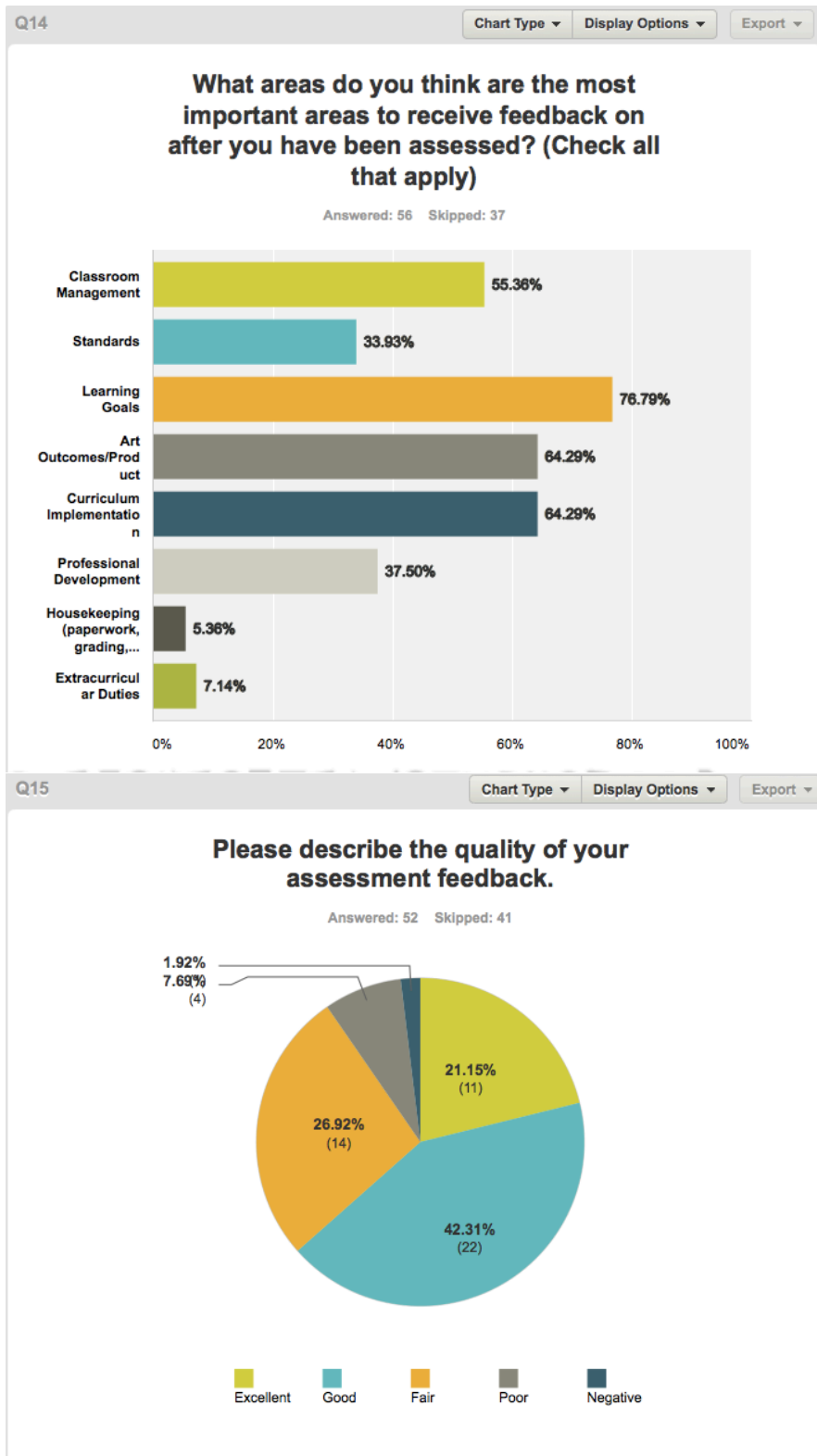
**Q9: Who assessed you?**

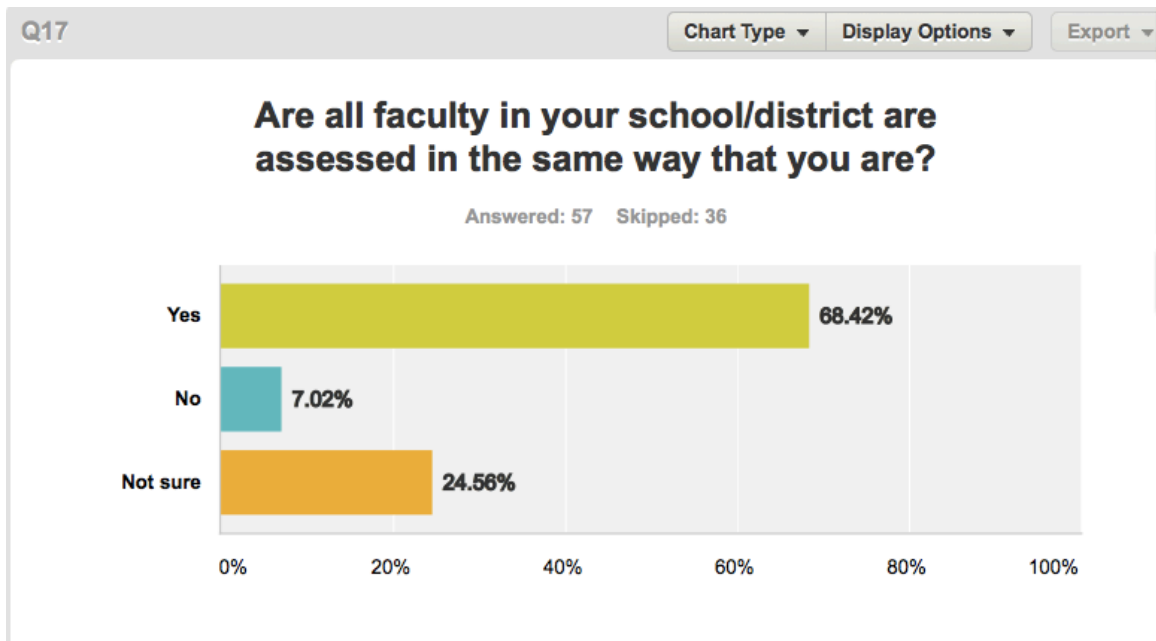
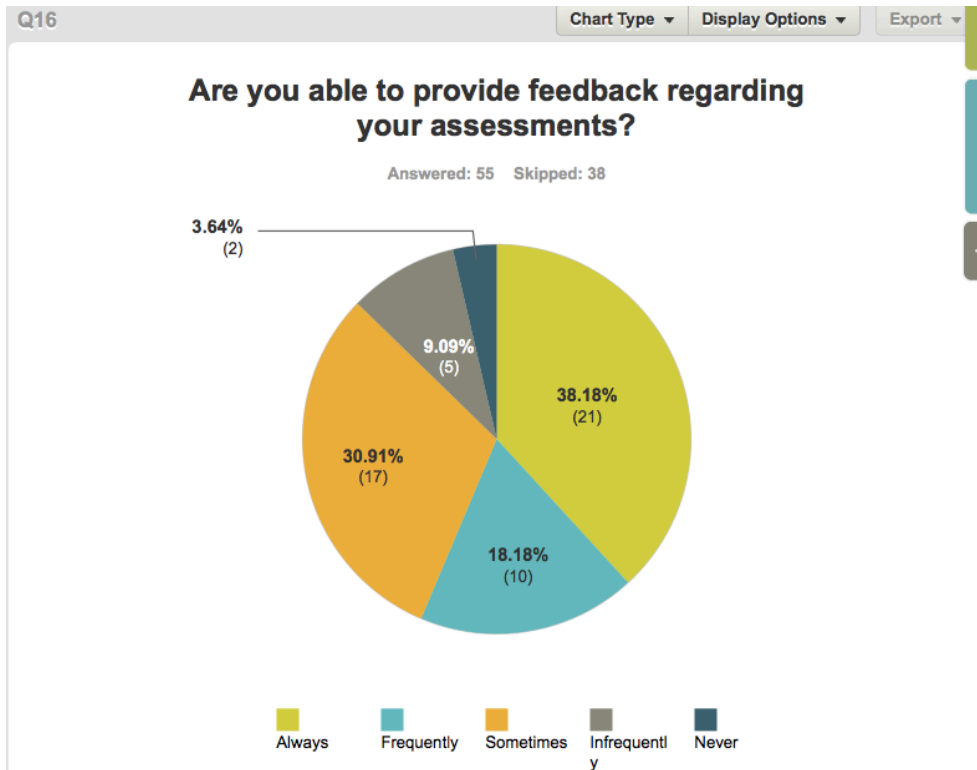
<b>Identified Categories (10)</b>	<b>n/65 (total responses)</b>
Assistant Principal	44.6%
Principal	13.8%
Department Chair	13.8%
Administrator	9.2%
Students	6.2%
Head of Upper School	4.6%
Peer Observer	3.1%
County Evaluator	1.5%
Self	1.5%



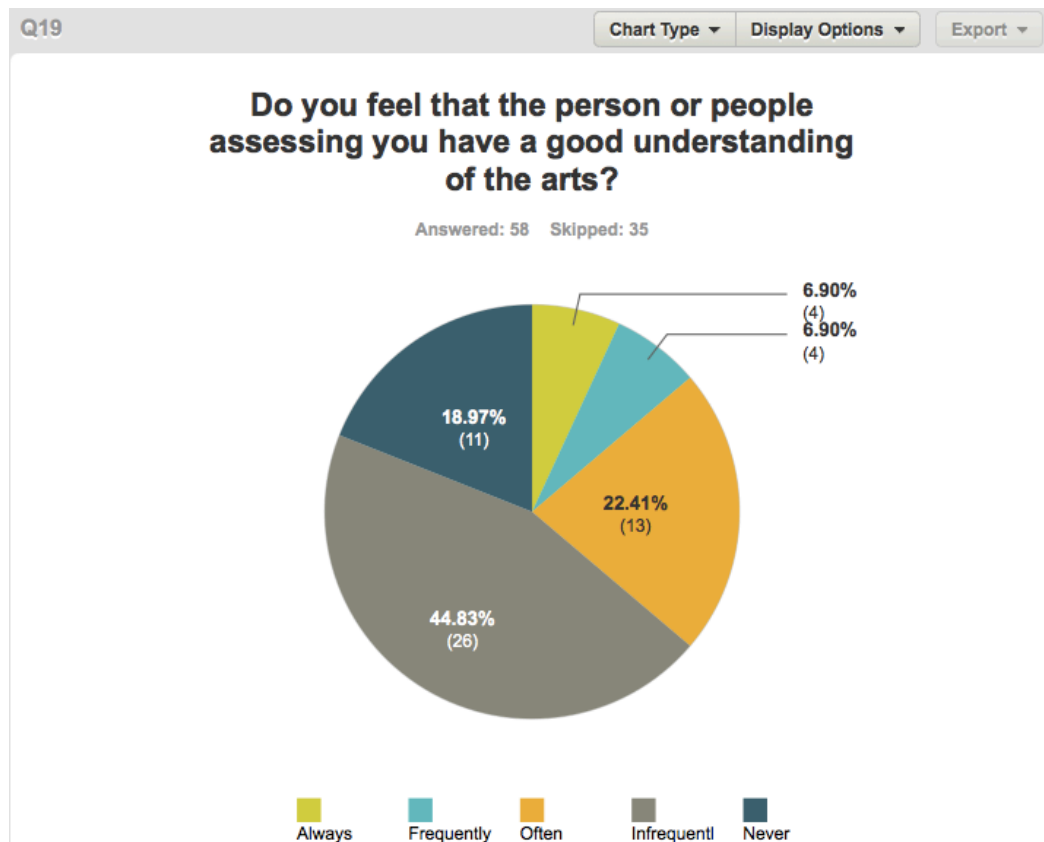
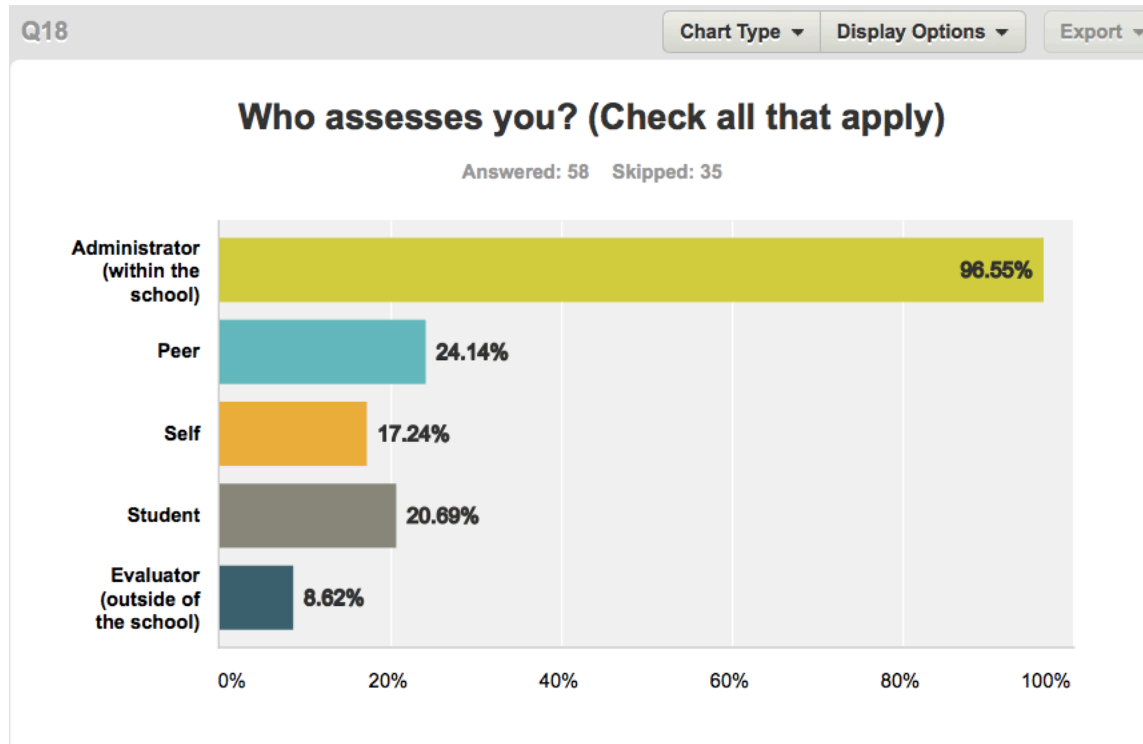


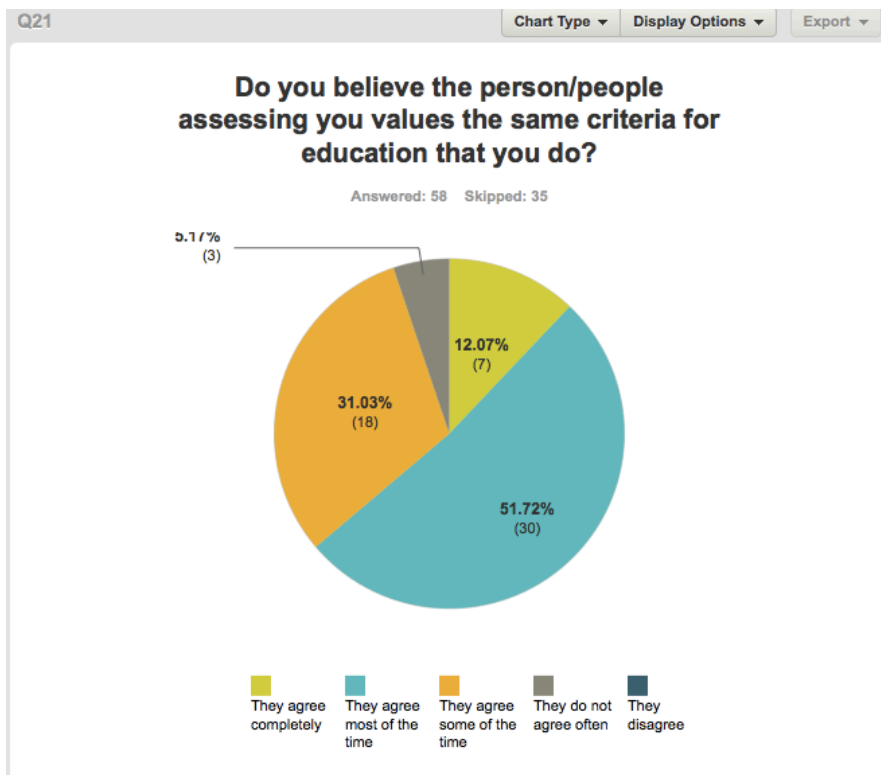
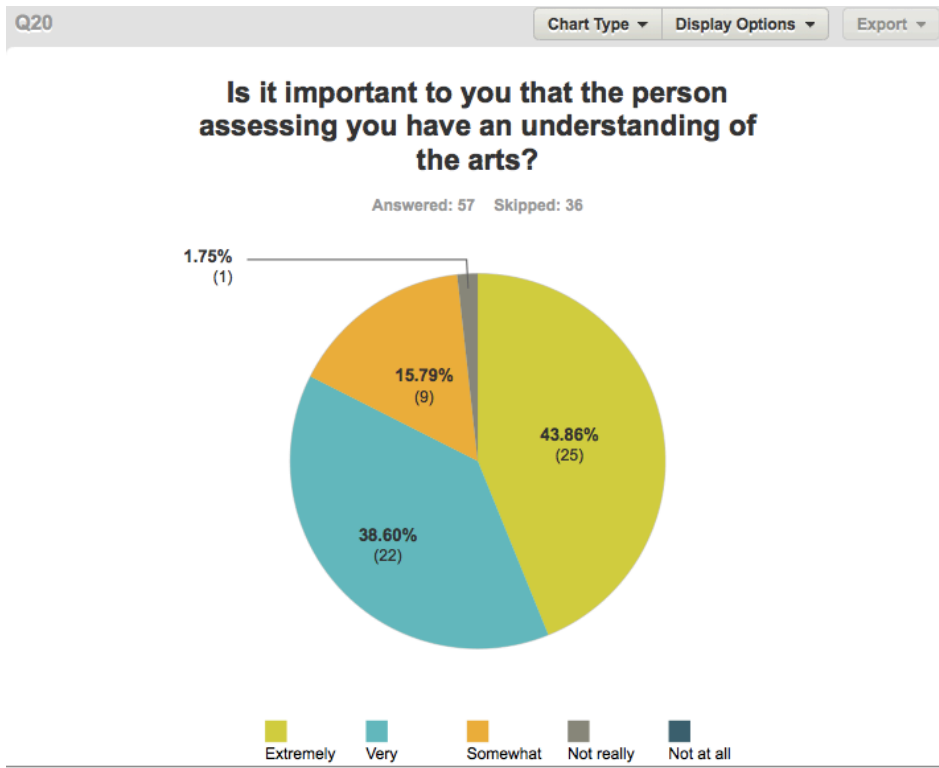






## Section 2: WHO assesses you in the classroom?





**Section 3: WHY are you assessed?****Q22: What are the purposes of your assessments? Please give three.****Identified Categories (17):**                      **n/146 (total responses)**

Competency	14.4%
Classroom Management	10.3%
School Requirement	10.3%
Curriculum Implementation	8.2%
Professional Growth	8.2%
Student Learning Growth	8.2%
Standards Implementation	7.5%
Teacher Improvement	6.8%
Student Learning	6.2%
Rehiring/Retention	4.8%
Student Engagement	3.4%
Technology/Currency	3.4%
Classroom Environment	2.1%
Identify Strengths	2.1%
Reassure the Parents	1.3%
Self Reflection	.7%
Use of Formative Assessments	.7%
<i>Uncategorized</i>	<i>1.3%</i>

**Q23: What do you think the purposes of your assessments should be? Please give three.****Identified Categories (21):**                      **n/141 (total responses)**

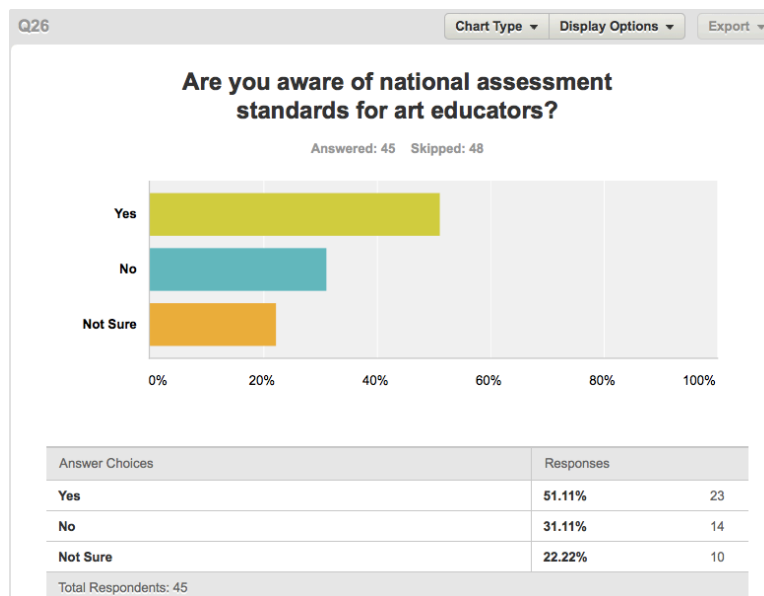
Student Learning	15.6%
Competency	14.9%
Student Learning Growth	10.0%
Curriculum Quality	10.0%
Teacher Improvement	9.2%
Professional Growth	5.7%
Curriculum Implementation	5.0%
Classroom Management	5.0%
Teaching Differentiation	3.5%
Student Self Worth	2.8%
Formative Feedback	2.1%
Classroom Environment	1.4%
*Community Involvement	1.4%
Goals of the Department	1.4%
Quality of Student Work	1.4%
Raise/Bonus	1.4%
Self Reflection	1.4%
Standards Implementation	1.4%
Rehiring/Retention	.7%
Student Engagement	.7%
Technology/Currency	.7%
<i>Uncategorized</i>	<i>4.3%</i>

**Q24: What is your preferred method(s) of being assessed? For example: observation, peer evaluation, self-reflection, a combination of, etc. If you have experience and a preference using a particular and/or specific type of evaluation tool, please briefly describe this method.**

Identified Categories (11)	n/104 (total responses)
Administrative Observation	23.1%
Peer Evaluation	23.1%
Self-Reflection	23.1%
Student Feedback	9.6%
Department Chair Observation	7.7%
Journaling	2.9%
Student Outcomes	2.9%
Art Specialist Observation	1.9%
No Preference	1.9%
Teaching Coach	1.9%
Video	1.9%
<i>Uncategorized</i>	1.0%

**Q25: Why is this/are these your preferred method(s)?**

Identified categories (11)	n/56 (total responses)
Importance of Evaluator w/ Art Knowledge	19.6%
Honest, Valid Feedback	14.3%
Fairness and Objectivity	12.5%
Teacher Improvement	12.5%
Self Reflection (Feedback)	10.7%
Common Sense	8.9%
Self-Advocacy	7.1%
True Measure of Student Growth	3.6%
Traditional	3.5%
Trust	3.6%
Usefulness	3.6%
<i>Uncategorized</i>	3.5%





**Q27: By what standards do you feel you are held accountable in your teaching practice?****Identified Categories (20)****n/120 (total responses)****Classroom (15.9% total)**

Classroom Management/Babysitting	11.7%
Differentiation	1.7%
Student Engagement	2.5%

**Art Curriculum (9.1% total)**

21 <sup>st</sup> Century Curriculum/Cultural Relevancy	5.8%
Student Learning Objectives	.8%
Lesson Plan Organization	2.5%

**Teaching Practices (15.8% total)**

Teaching Artistic Processes & Theories	5%
Teaching Critical Thinking	3.3%
Instruction Practices/Paperwork	7.5%

**Student Learning (25.9% total)**

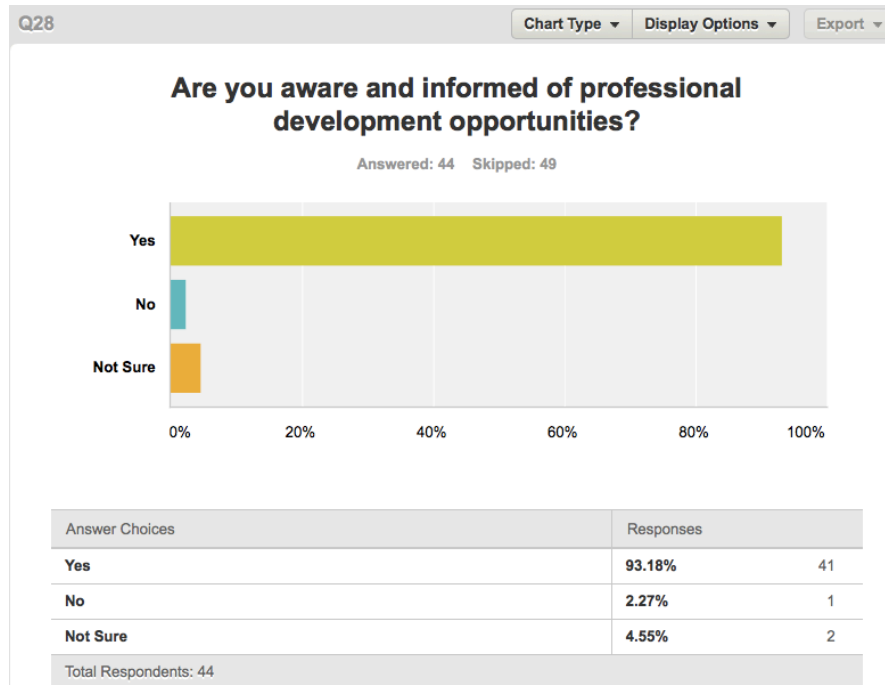
Output of Students (Art Product)	10%
Student Growth (Standard #7) & Grading	14.2%
Production Techniques	1.7%

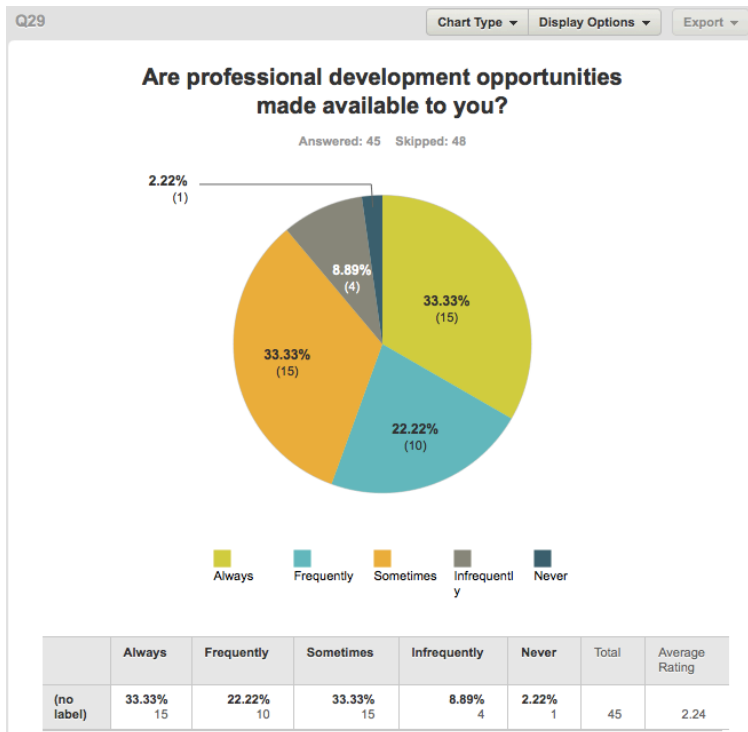
**Standards (22.5%)**

District/Local Standards	7.5%
State Standards	3.3%
National Standards/ SOLs	11.7%

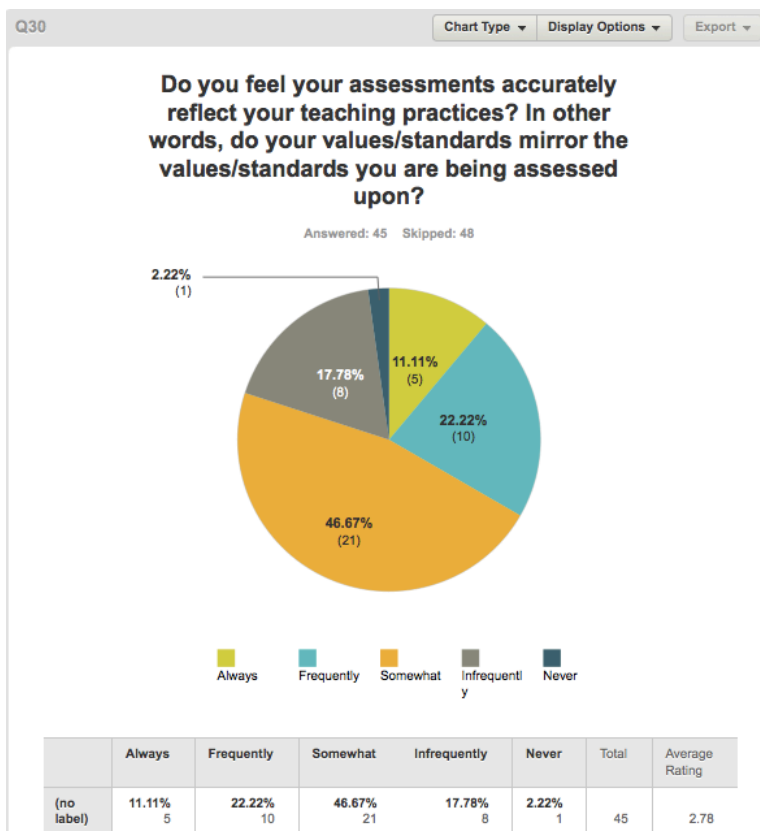
**Professional Growth (9.1%)**

Professional Growth/Teacher Art Knowledge	3.3%
School/Faculty Recognition	2.5%
Self-Imposed Standards	3.3%
<i>Not Sure</i>	3.3%
<i>Uncategorized</i>	1.7%





#### Section Four: What next?



**Q31: Please explain your reasons for your previous response.**

**Identified Categories (16)**

**n/49 (total responses)**

**Focus**

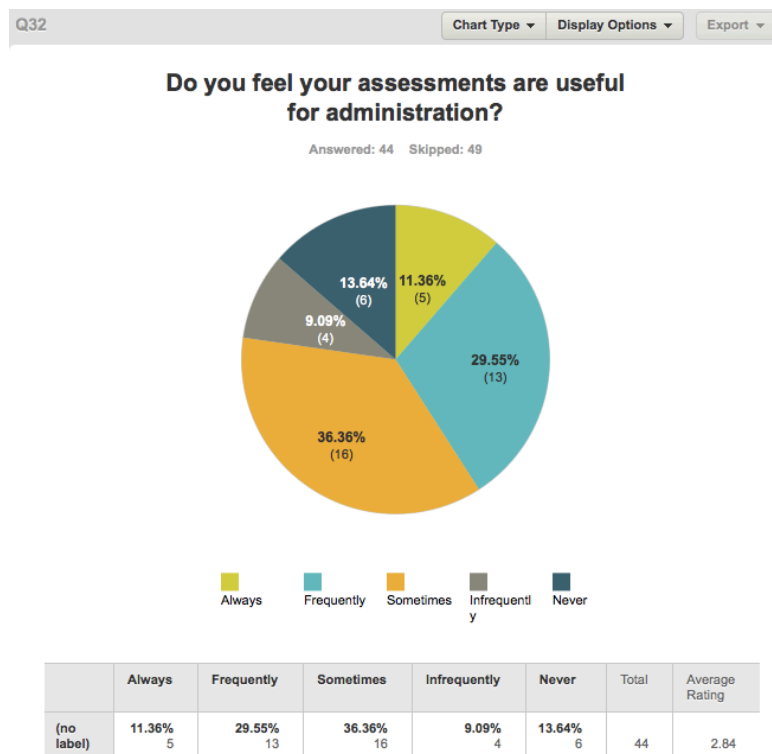
Too Much: Standards may not all fit in art classroom	6.1%
Appropriate: Curricular Freedom	6.1%
Appropriate: Formal & Objective	2%
Appropriate: Student Learning & Growth	2%
Not Enough: Feedback	8.2%

**Understanding**

Good: Teacher Improvement	2%
Poor: Assessing art outcomes is difficult	6.1%
Poor: Personal differences may taint assessments	2%
Poor: Assessors have little understanding of the arts	10.2%
Poor: Observations are just a 'snapshot'	<b>18.4%</b>
Poor: Administration may not understand art teaching	<b>14.3%</b>

**Expectations**

Too Many: Disruptive students cause bad assessments	4.1%
Appropriate: Assessment Criteria/Rational	6.1%
Appropriate: Self Evaluation/Self Standards	2%
Appropriate: Student Work Level/Self Standards	4.1%
Too Few: Administration has shallow expectations	6.1%
<i>Uncategorized</i>	2%



**Q33: Please explain your reasons for your previous response.**

**Identified Categories (13)****n/54 (total responses)****Yes, my assessments are useful for administration**

They help administration determine a teachers' competency 14.8%

They help administration recognize a teachers' work/accomplishments 14.8%

They generate data on student learning 3.7%

**No, my assessments are not useful for administration**

Administration lacks understanding of what art teaching is 14.8%

The arts are not SOL tested, our assessments are not important 9.3%

They are too infrequent/just a 'snapshot' 7.4%

Administration has low expectations/standards 7.4%

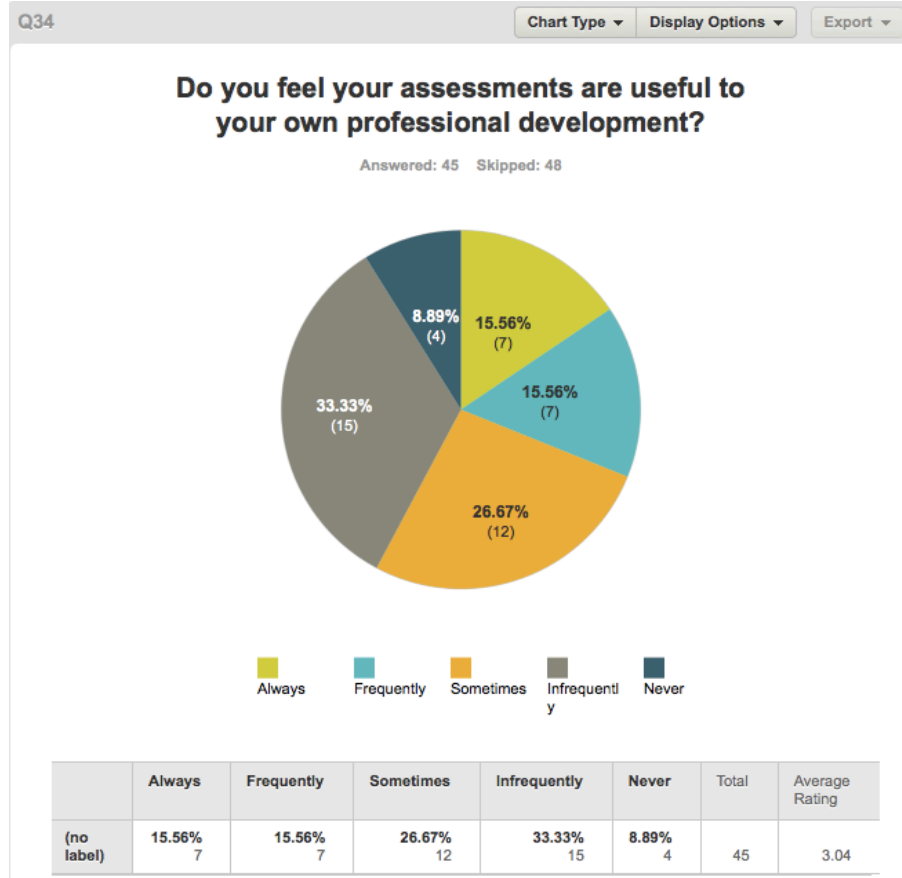
They do not help with student learning 5.5%

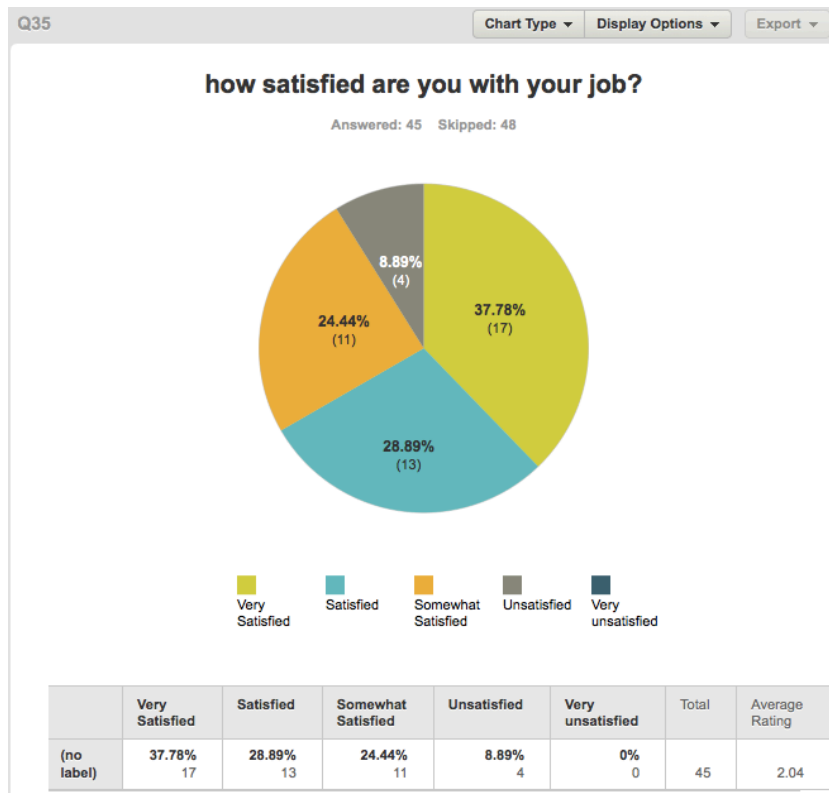
They are inflexible/do not recognize pedagogical innovation 5.5%

There is no/little helpful feedback from them. They are not helpful 5.5%

Assessments are not open or honest 3.7%

I do not know how they are used 3.7%

*Uncategorized* 1.8%



**Q36: Please give three reasons in order of importance (one being the most important reason) why you ARE satisfied with your job.**

**Identified categories (11)**

**n/128 (total responses)**

Working with students is rewarding	34.8%
I get to teach what I love	15.2%
Great work environment	9.4%
Wonderful community/Peers	9.4%
I am supported by the department	8%
Freedom in curriculum	7.2%
I am good at teaching art	6.5%
I enjoy being challenged	2.9%
Happy to have a job/ Pay	2.2%
I am Respected	2.2%
Summers Off	2.2%
Uncategorized	.7%

**Q37: Please give three reasons in order of importance (one being the most important reason) why you are NOT satisfied with your job.**

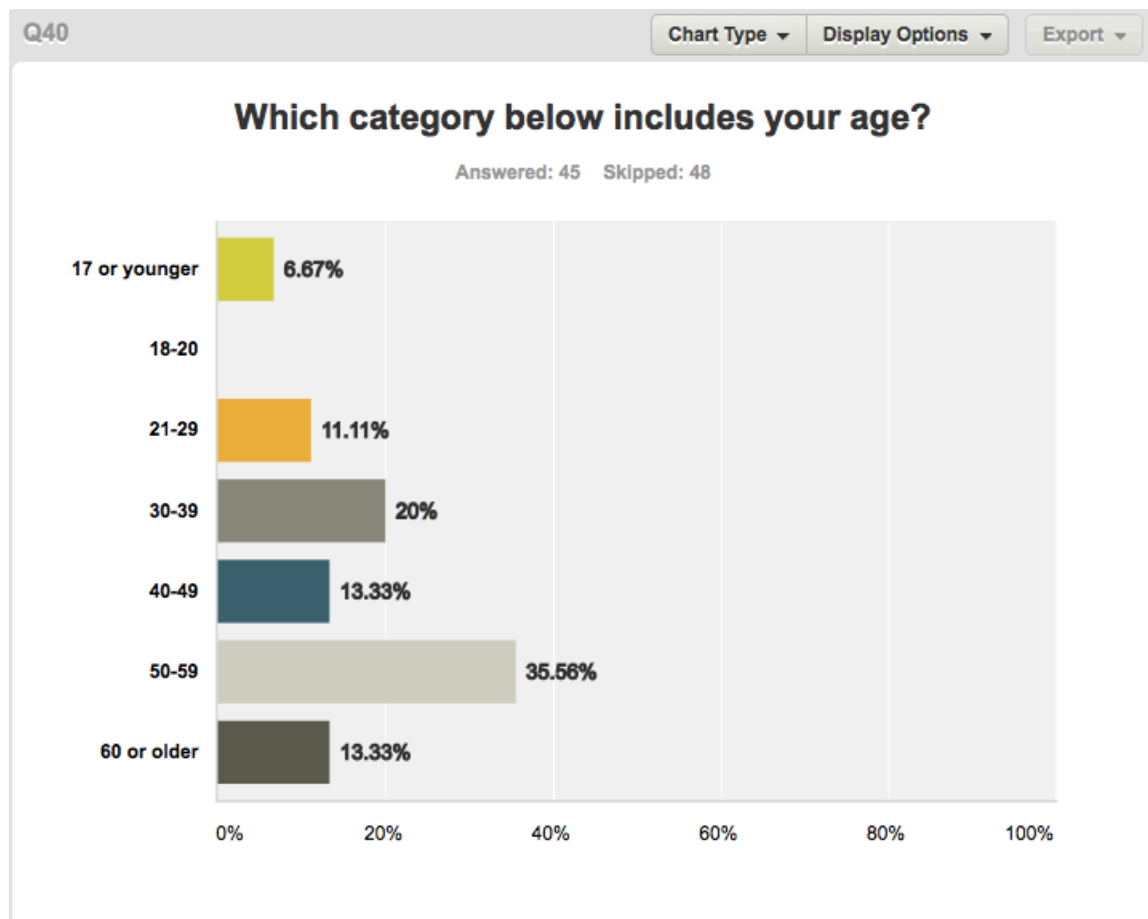
Categories identified (26)	n/114 (total responses)
Poor pay/Salary	18.4%
Too much paperwork	9.6%
Too many accommodations	8.8%
Intense workload	7.9%
Budget cuts	6.1%
Art is not valued in the school	4.4%
Not respected	4.4%
Trivial extra work	4.4%
Unrealistic expectations	3.5%
Assessment/Data collection of student growth	2.6%
Curriculum is too rigid	2.6%
Faculty gossip	2.6%
Feels isolated	2.6%
Standardized testing	2.6%
Too many students	2.6%
Unhelpful administration	2.6%
Focus on STEM not STEAM	1.7%
Incompetent colleagues	1.6%
Policy/Red tape	1.7%
Poor facilities	1.6%
Long commute	1.7%
Job stability in question	.9%
Little/no chance for career advancement	.8%
Little/no parental involvement	.9%
Outdated technology	.8%
Scheduling issues	.8%
<i>Uncategorized</i>	7%

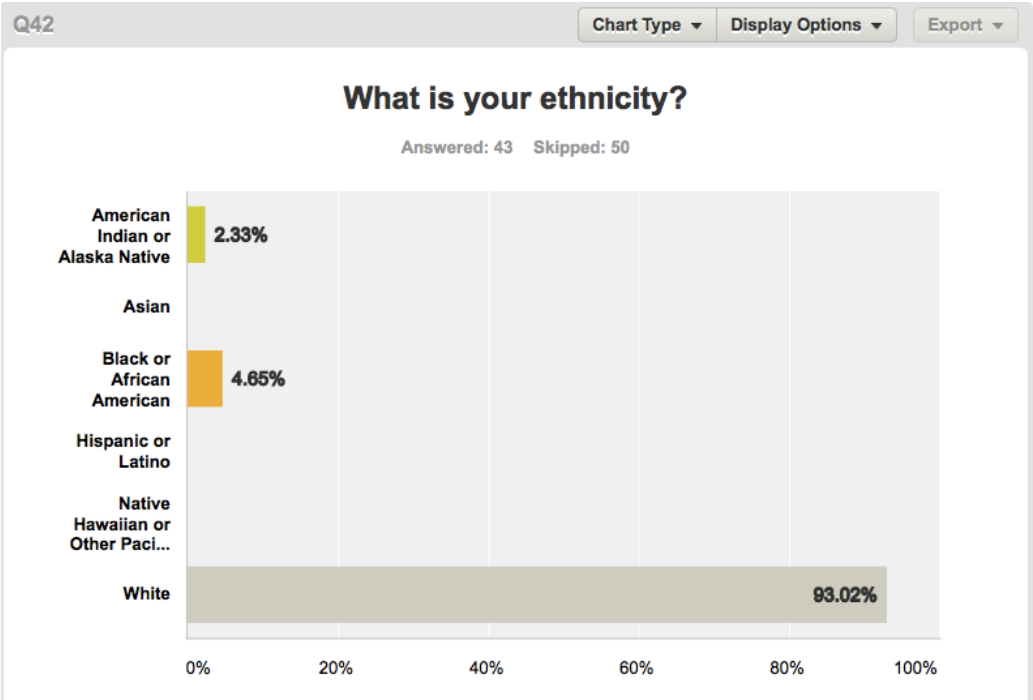
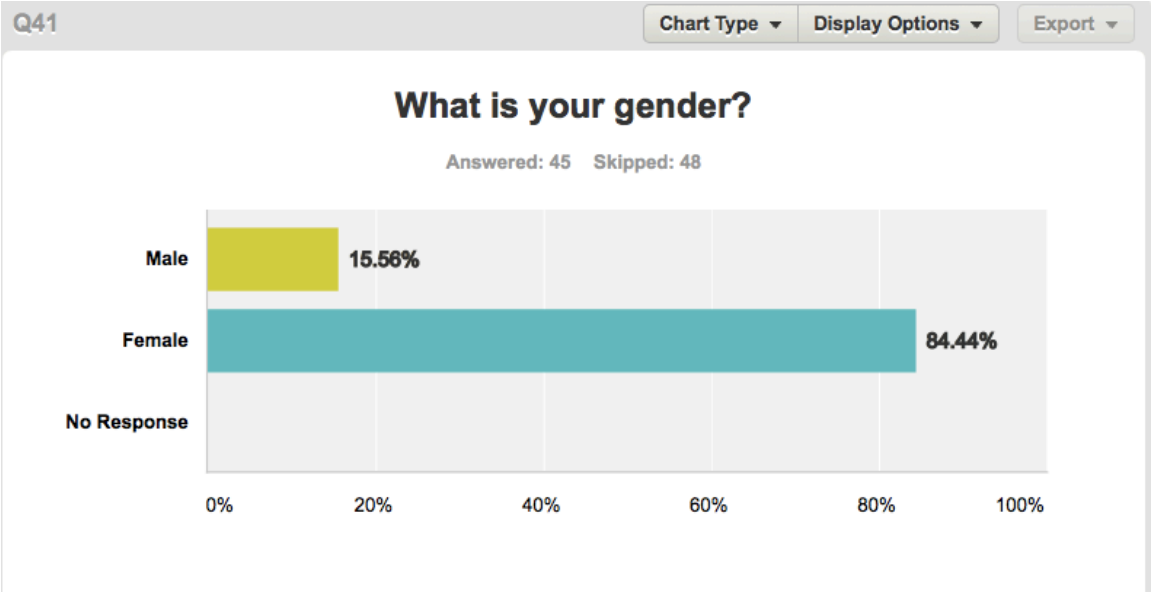
**Q38: Please tell me how you feel about your assessments.\***

Categories Identified (4)	n/75 (total responses)
Positive (red)	33.3%
Neutral (yellow)	24%
Negative (green)	40%
<i>Uncategorized (clear)</i>	2.7%

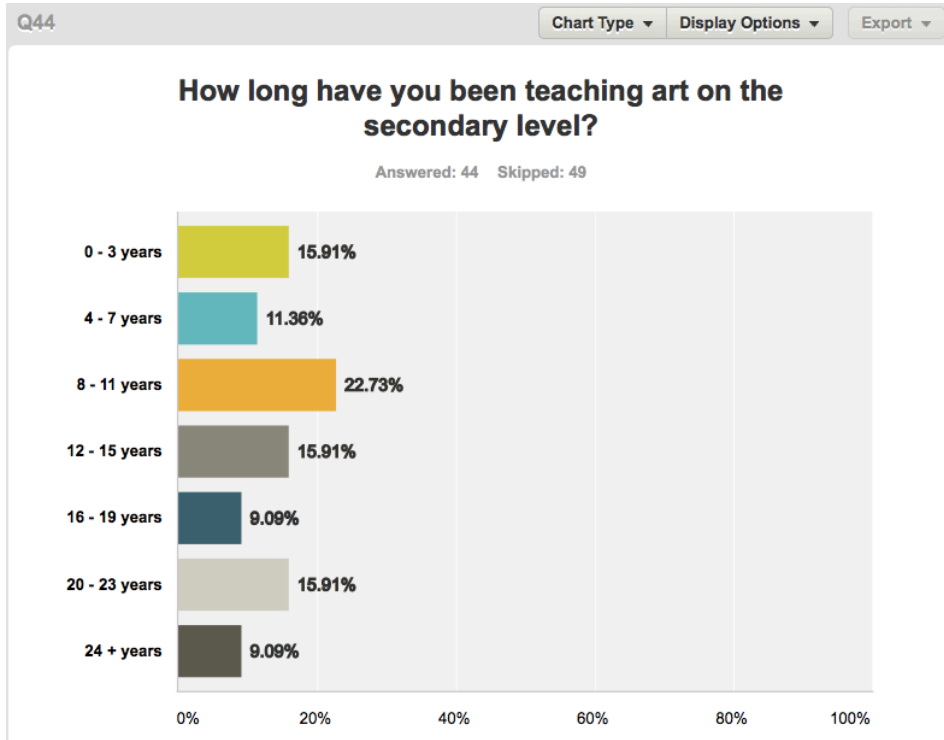
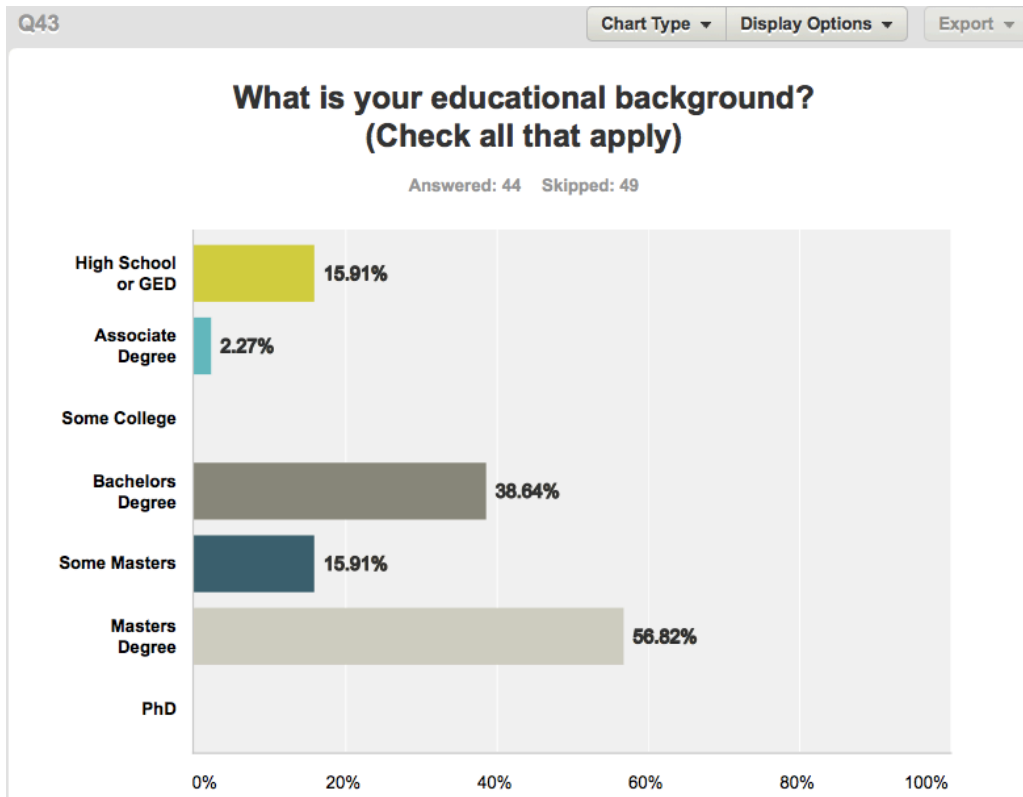
**Q39: What suggestions can you make regarding other areas of concern that I should ask about?****Categories Identified (15)****n/34 (total responses)**

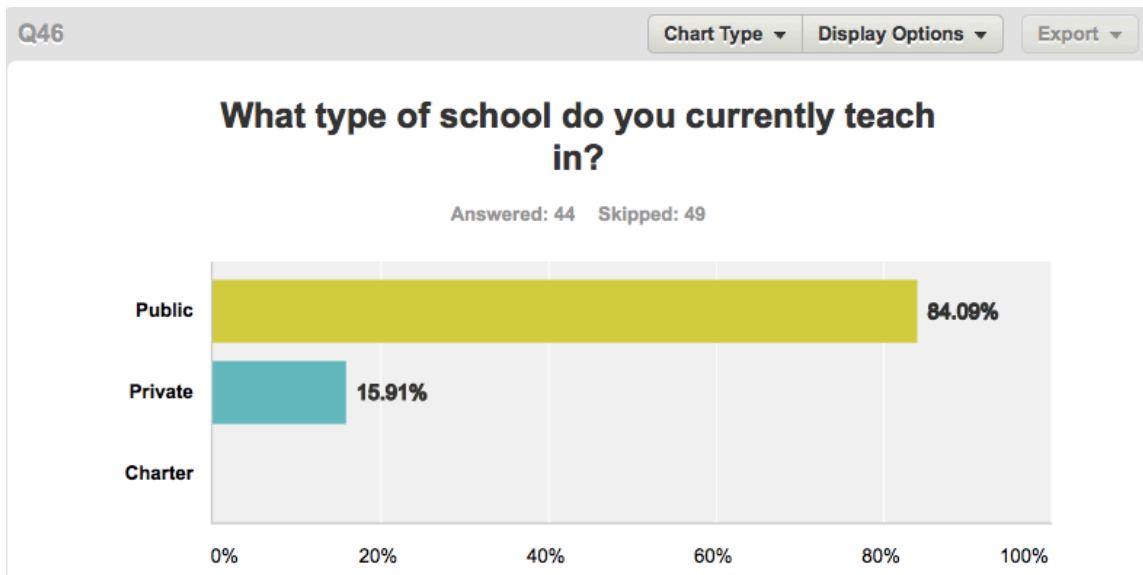
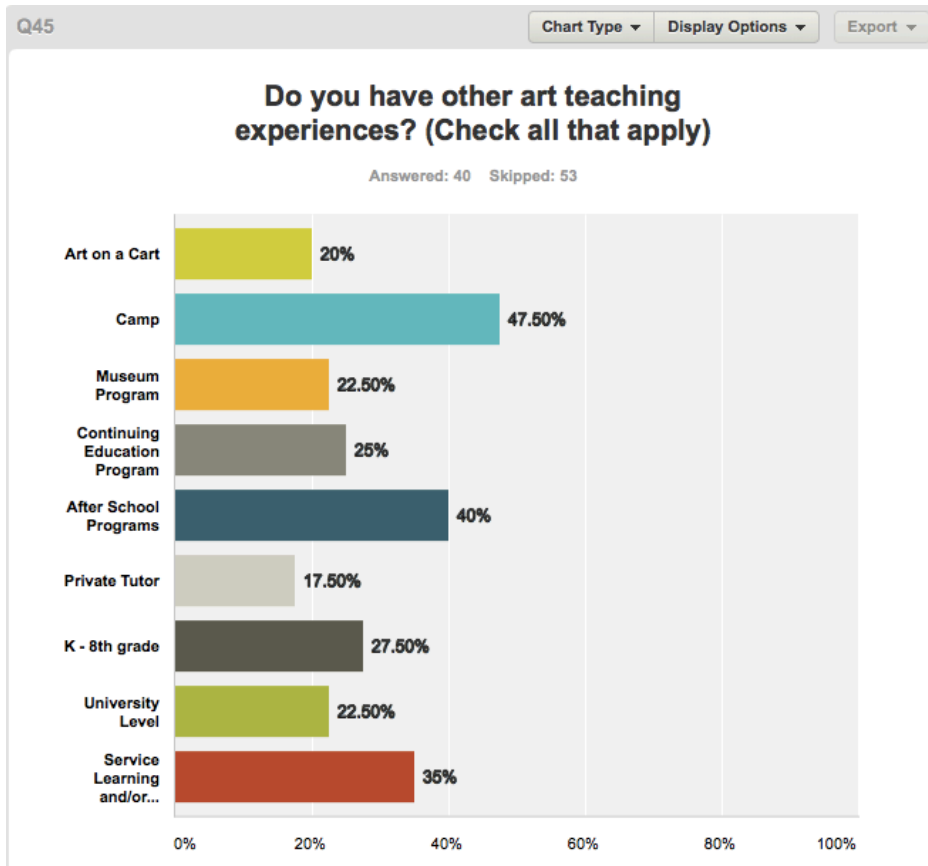
Assessors must have a basic knowledge of art and aesthetics	20.6%
Make art teacher assessments more specific to art	11.8%
Provide support for classroom management issues (overloaded classes)	11.8%
Assessment policy should be created by those with teaching experience	11.8%
Assessments are infrequent and conducted hastily	5.9%
Concern of the creation of standardized testing in the arts	5.9%
Set mutual goals and criteria for assessment	3%
Use student feedback/evaluation	3%
Personal differences can cloud an assessment	3%
Art teachers are isolated in their practice; more collaboration is needed	3%
Controversy in connecting merit pay with assessment	3%
Assessments are merely more paperwork	3%
There must be a greater frequency of formative assessments before a summative l	3%
Desire for a truly meaningful authentic assessment that benefits students	3%
<i>Uncategorized</i>	8.8%

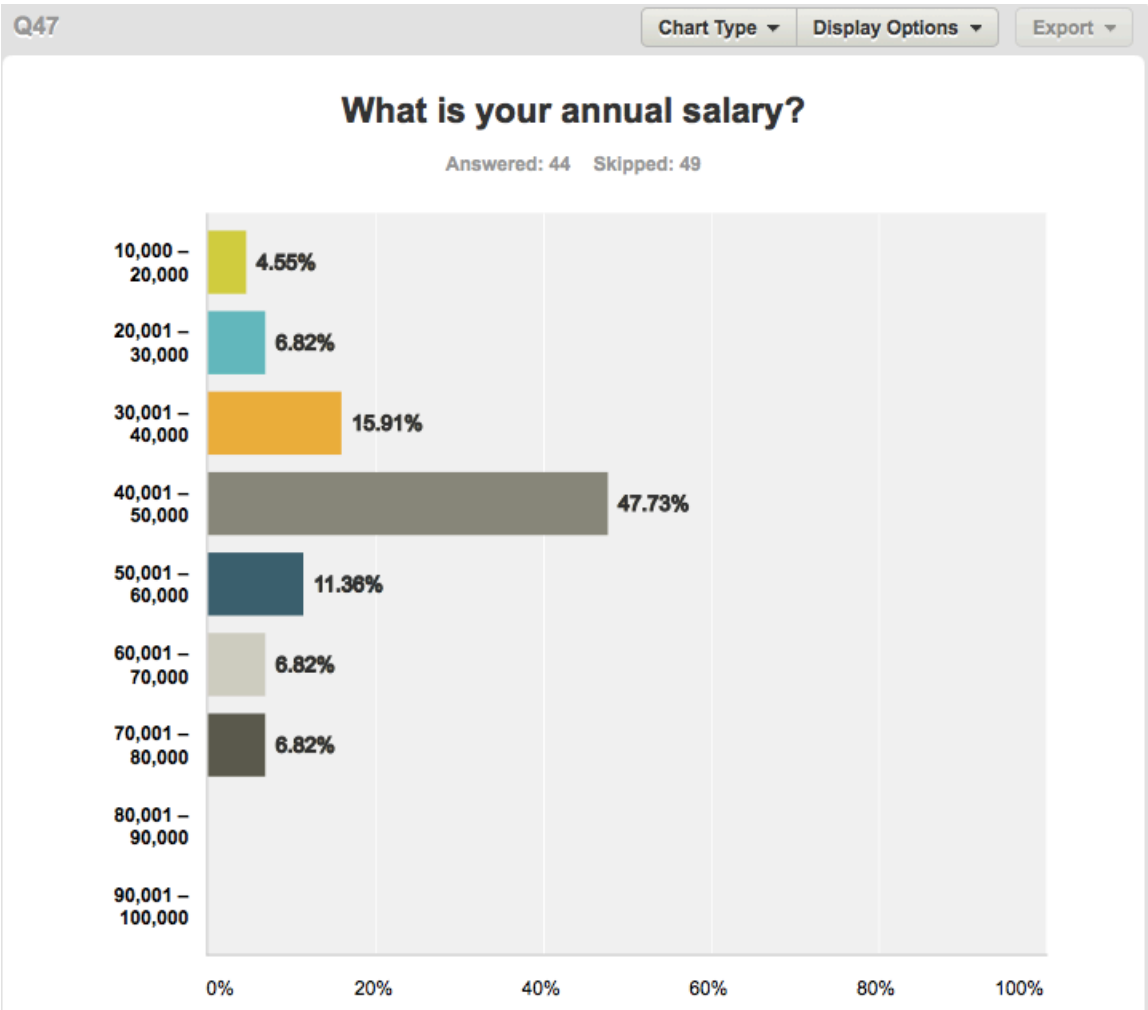
**Section Five: Demographics**











## Appendix D: Survey Responses – Qualitative Statements

### Section 1: HOW are you assessed in the classroom?

#### Q2: How are you assessed in your teaching practices? (Please check all that apply)

- also not quite sure how our "new" online goals will be matched up with our evals this yr - something new!!
- The last 3 are informal and constantly on my mind!

#### Q3: How often are you assessed in your teaching practice?

- Every three years, formally
- Once a semester
- supposed to be once a quarter, so far once this semester
- More often in summative evaluation years (every three years)
- We are on a 3 year rotating scheduel.
- We are evaluated every 3 years. That is one formal and several informal observations

#### Q4: Do you feel that you are provided with criteria to understand why and how you are assessed?

- often arbitrary fill-in-the-blank
- criteria are set by the COunty
- There are many changes this year, therefore, much more information has been given.
- The new standards help to clarify this

#### Q5: Do you understand the criteria on which you are being assessed?

- criteria are set by the County
- *What they are looking for all students to improve on measurable criteria - in art we see everyone as an individual, so across one class 100% improvement is unrealistic*

#### Q6: Do you agree with the criteria on which you are being assessed?

- again, arbitrary
- *I have an issue with having to produce data to show student progress. Administrators want numbers to throw around, which are often very difficult to produce for art assessments.*
- I agree with classroom management and a requirment of rigor in assignments and projects. Because we are not test based, the rest is difficult to apply to art

#### Q7: When was the last time you were assessed?

- |  |  |                    |
|--|--|--------------------|
| • February 2013  | was formatively assessed                   | • October, 2012    |
| • This month   | an hour ago!                               | • last year        |
| • 2010   | • Monday, Nov. 19, 2012                    | • 2011-12          |
| • Not sure, Could be never   | • This week                                | • November, 2012   |
| • We have a new Head of Upper School and he has only been able to stop in for a brief observation. There was not a written observation form completed. | • Last year                                | • 2011-12          |
| • 11/23/12   | • last year                                | • last year        |
| • mini observation just last week  | • Last week                                | • 2012             |
| • 2010   | • 11/1/2012                                | • Last year        |
| • one month ago  | • Informally, 2 months ago                 | • October 2012     |
| • Sometime in early 2011   | • 2 years ago                              | • last month       |
| • Last school year   | • 2011-12                                  | • October 2012     |
| • 2 years ago  | • in the last week                         | • last school year |
| • My Summative Evaluation was two years ago. But, I  | • The late school year; the last quarter . | • Spring 2012      |
|  | • Spring 2012                              | • 1 month ago      |
|  | • was not                                  | • 2011             |
|  | • withn 2 weeks                            | • 2012             |
|  | • 6 months ago                             | • 20010            |
|  | • 2011                                     | • 11/1/2011        |
|  | • October                                  |                    |

**Q8: How were you assessed? Please list assessment tools and methods.**

- **formal observation professional qualities strengths + weaknesses written feedback**  
Observation and written feedback based on County Professional Qualities I selected as areas of strengths and weakness.
- **formal observation** I was observed by my department head. She sat in on a portion of my class to assess the lesson being taught.
- **formal observation informal observation self evaluation strengths + weaknesses written feedback** Announced and unannounced observations, self evaluation on my strengths/weaknesses and how I have improved since the last evaluation, and written summaries of observations
- **meeting** Short verbal conversation with our new Head of Upper School Division
- **formal observation meeting student evaluation** Assistant principal sat in corner with laptop for 20 min checking off different assessment standards. Two days later had a brief meeting where I read the list of items and signed off on it. New this year is a student evaluation of the teacher which will be given to students by midyear for standard-criteria feedback
- **informal observation** Assistant principal sat in class for about 20 minutes - unannounced visit
- **formal observation informal observation** Observation
- **formal observation written feedback** principal observation and written evaluation.
- **rubric** A criterion rubric
- **formal observation informal observation written feedback** Our school does something called a walk through... It's a quick checklist done on a PDA or iPad then emailed to us. All 5 administrators do them as we'll as school board staff.. This is in addition to formal observations... They typically done about 6-8 times a year or more.... Prior to walk throughout rarely was I ever observed...
- **formal observation** 1 classroom observation.
- **formal observation meeting written feedback** Observation by administrator, written evaluation, and evaluation meeting.
- **formal observation** An assistant principal came into my classroom with laptop in hand and stayed for about 45 minutes.
- **formal observation written feedback** Observations and written feedback
- **formal observation goal setting meeting performance growth plan student learning growth written feedback** Performance Growth Plan was used by listing four or more goals for professional growth along with student growth. Teacher listed four goals, met with administrator for approval of goals, after approval met at the end of the year for completion of goals. Observation in class by administrator and met with him after being observed to discuss commendations and recommendations, if any. Written forms were filled out and copies of these were given to all parties concerned and the School Board Office.
- **rubric** 7 point assessment
- **formal observation written feedback** An Administrator came in and observed 30-40 minutes of 1 class period, which was turned into a formal written observation.
- **informal observation** informal walk-through by principal
- **formal observation written feedback** Observation for 20 minutes and then written feedback
- **checklist** standardized checklist set by the County
- **rubric** The city rubric was used while I was assessed by the Assistant Principal for our department.
- **formal observation informal observation** observation
- **checklist** Checklist form.
- **rubric** Standard form for all teachers
- **formal observation meeting written feedback** Observation Written evaluation Interview
- NA
- **formal observation meeting** pre-observation meeting observation post observation
- **formal observation rubric** standard county observation form
- **formal observation** Administration observation
- **formal observation rubric** Observation- chart scale
- **written feedback** written assessment based on questioning strategies
- **formal observation goal setting student learning growth** class visit, goals, documentation, learning logs etc.
- **formal observation informal observation meeting student evaluation** observation

- frequent "drop-ins" face to face interview
- student survey at the end of the course
- **checklist informal observation** Administrator unannounced walk-through. Criteria checklist
- **formal observation informal observation** Observation
- **formal observation informal observation meeting** observation/narrative
- **goal setting** Did I meet my objective of vertical teaming with the art department.
- **formal observation written feedback** Formal assessment in class, 20 min with formula feedback sheet and small section of narrative and commentary.
- **formal observation written feedback** Observation by department chair, followed up with email including questions
- **formal observation written feedback** observation, informal feedback via email
- **informal observation** Walk-thru
- **informal observation self evaluation student evaluation** a walk through - administrator student assessment on final self evaluation
- **formal observation student evaluation** Classroom observation and review of my teaching licence renewal points accumulated. I also conducted my own student course evaluation for my students to assess my teaching and the individual class they took.
- **formal observation** formal observation
- **formal observation informal observation** Observation
- **formal observation goal setting informal observation student learning growth** observations, student progress, reaching personal goals.
- **formal observation informal observation** Observation
- **formal observation informal observation written feedback** Observation Written assessment
- **informal observation** Several very short (a few minutes) walk throughs in my room.
- **formal observation written feedback** observation form
- **formal observation meeting** Observation. Brief interview in May
- **formal observation goal setting parent evaluation Portfolio self evaluation** Portfolio including student and parent surveys, administrator observation, self assessment, lesson plans, yearly goals, etc.
- **formal observation meeting** Admin. observation, pre-conference, post-conference, discussion
- **formal observation informal observation** observation
- **formal observation meeting** Observation for a half-hour in one class in the fall. Sat down one-on-one with the principal for my spring evaluation.

**Q9: Who assessed you?** (see Appendix C)

**Q10: How did this assessment go?**

- No feedback if I was assessed
- long check off list.
- I challenged the review and gained a second one by the art department chair.
- *Too well - I received a perfect evaluation - no one is perfect.*

**Q11: Was there feedback regarding this assessment?**

- minimal
- not as yet
- I was told in an email that there would be, but I have yet to see it.
- I had to ask later about it three weeks later. I wasn't even sure if it was an official assessment
- *It was basically you are doing a great job, keep it up, sign here*
- *Nothing that helped me teach better.*
- Usually there is a sheet we get after an observation, but I didn't get one that time.

**Q12: Please describe the form of your assessment feedback.**

- quick sign off
- short conversation in class about outside drinks was all I received
- I am assuming that this will be the method for this last assessment, judging from previous assessments
- *the written report was 1 sentence stating that I meet standards. There was no real feedback.*

- After I asked.
- None
- Final evaluation form

- This is all changing this year, but you talk for a few minutes and you sign a form

**Q13: What did your assessment feedback focus on?**

- and mundane stuff: SOLs on the board, communication with kids, offering remediation, Bloom's, student involvement/participation, etc.
- no real feedback yet
- I am assuming that this will be the focus.
- Professional knowledge,
- interdisciplinary focus (math)
- Assessment strategies
- use of technology
- Chart of 21st century skills- critical thinking
- questioning strategies, technology usage
- Student /teacher interactions and instructional delivery
- *We were doing amazing things in the art program and they knew we'd won awards so they said it was all great. They really had no idea what I was doing with the kids to get those results.*
- Needed to get myself out into the community.
- Paperwork had already been filled out.

**Q14: What do you think are the most important areas to receive feedback on after you have been assessed?**

- demonstrates skills/value as a teacher
- the a specific to hwo I work in the classroom and how I teach the students.
- These are the foundation for teachers
- These are the elements that are most important to me - I have never been assessed by anyone who could or would so this
- The class that I was teaching at the time of the assessment is very badly behaved.
- These directly effect the students and their learning
- Since most administrators don't really know or understand the art standards or curriculum, I feel that their feedback on management and implementation are the helpful
- need one for the other
- they are relevant to my classroom
- student learning is becoming the means to evaluate teacher salary scale
- Engagement
- All of the above are important in the assessment to ensure student achievement
- Student learning goals and the plan and process of getting them to that goal is more important than paperwork and siting which standard you are working on. *Curriculum needs to grow and change to meet the needs of the current students so being able to adapt or change curriculum is Important to student learning*
- Extra unpaid time with students
- areas checked are most important to successful student learning.
- You not only have to keep current and collaborate with your art peers, you have to develop a program that sets high goals and meets the Standards and beyond. The product is important but I feel the process of art making is most important. When the process is strong the product is strong.
- *It's most important that I am teaching properly for my specific students - we work very hard on curriculum and meeting the needs of our students (gifted) in the context of our school's mission.*

**Q15: Please describe the quality of your assessment feedback.**

- I am referring to evaluations up to last year.
- not really available
- I don't know yet.
- new assessment gives student progress 40% this year
- after the adjustment and 2nd observation all wa agreed upon.
- I've never learned anything other than I knew my job was secure and they were happy with me

**Q16: Are you able to provide feedback regarding your assessment? (see Appendix C)**

**Q17: Are all faculty in your school/district assessed in the same way you are?**

- Administrators have a slightly different process
- New teachers and teachers on "Improvement" are assessed more often
- But it is not always of the same quality
- Tenured and non-tenured teachers are assessed differently
- *We are not assessed differently and I always feel they are trying to force us into a universal mold*
- Everyone now has 2 smart goals to write
- *Exact same process for everyone*
- We are a magnet school and so stand-alone in much of what we do.

**Section 2: WHO assesses you in the classroom?****Q18: Who assesses you?**

- Student assessment not used yet
- Art Curriculum Supervisor
- this year is different
- parents

**Q19: Do you feel that the person or people assessing you have a good understanding of the arts?**

- they just want to get the observation over as soon as possible
- Exceptions are the administrative team
- The Administrator fine, the students NO...
- relies on our help
- *Does not have a clue..*
- With the exception of SOME of my students
- *In the past, not at all. This year I have a person with some art experience but from long, long ago - so they really do not know what is current in the arts*

**Q20: Is it important to you that the person or people assessing you have an understanding of the arts?**

- It can be helpful to be assessed by other teachers of "active" classrooms, such as lab sciences, to get their ideas on classroom management, and vice versa.
- Would be ideal, but I'm more wanting the assessor to see the kids: walk around, watch teacher/student interactions. Often, administrator does not even look up from laptop, nevermind look at artwork. Shows lack of wanting to help/analyze
- *What a crazy idea having someone actually know what they are looking at?*
- *How is a ballerina to assess a plumber properly?*
- It would be great to have someone who could actually give me feedback that was beneficial to our program and to me

**Q21: Do you think that the person or people assessing you value the same criteria for education that you do?**

- At this time, but I have been in many buildings where it felt that the arts were not appreciated.
- Thinks art is not important as math
- *They do, they just don't know what that looks like in art*

**Section 3: WHY are you assessed?****Q22: What are the purposes of your assessments? Please give three. (See Appendix C)**

**Identified Categories (17):** Competency, Classroom management, School requirement, Curriculum implementation, For professional growth, To measure student learning growth, For standards implementation, For teacher improvement, To observe student learning, For rehiring/retention, To observe student engagement, To observe technology use/currency, Classroom environment, To identify strengths, To reassure the parents, For self reflection, To observe use of formative assessments with students, Uncategorized

**Q23: What do you think the purposes of your assessments should be? (See Appendix C)**

**Identified Categories (21):** To observe student learning, Competency, Student learning growth, Curriculum quality, Professional growth, Curriculum implementation, Classroom management, help in teaching differentiation, Student self-worth, Formative feedback, Classroom environment, Community involvement,



Goals of the department, quality of student work, Raise/bonus, Self-reflection, Standards implementation, Rehiring/retention, Student engagement, Technology/Currency, Uncategorized

**Q24: What is your preferred method(s) of being assessed? For example: observation, peer evaluation, self-reflection, a combination of, etc. If you have experience and a preference using a particular and/or specific type of evaluation tool, please briefly describe this method.**

(See Appendix C)

**Identified Categories (11)** Administrative observation, Peer observation, Self reflection, Student feedback, Department chair observation, Journaling, Student outcomes, Art specialist observation, No preference, Teaching coach, Video, Uncategorized

**Q25: Why is this/are these your preferred method(s)?** (See Appendix C)

**Identified categories (11)** Importance of evaluator w/ art knowledge, Honest/valid feedback, Fairness and objectivity, Teacher improvement, Self reflection (feedback), Common sense, Self-advocacy, True measure of student growth, Traditional, Trust, Usefulness, Uncategorized

- It is most helpful to have an evaluator who is knowledgeable in the content area. It is worthwhile to reflect on the outcomes of a lesson and revise.
- I feel as though I get the most honest feedback
- *A self-evaluation lets me advocate for myself, giving information that cannot be determined from a few classroom visits; being observed by multiple people brings objectivity.*
- direct input
- I am able to look over a written observation and reflect on what was observed.
- i just told you.
- It would be a more true measure of student outcome
- allow me to review what I have done and allows me to see what others think of what I am teaching
- I trust that my administrator knows the best practices of an excelling teacher
- I can actually examine a problem and think objectively about it and then seek paths to improvement
- To ensure thoroughness and fairness
- They know what I am teaching and how to best do it.
- *I would like to be evaluated by someone familiar with the artistic process.*
- Other people give important feedback, and it's important to give yourself time to reflect on your own process
- It is good to be evaluated by all who might be of help for teacher growth
- my class is hands on and students are always working
- It is more realistic snapshot of the person and would cultivate greater professionalism.
- Are the students doing some thing worthwhile
- one persons perspective at one point in time is not only one aspect
- they understand
- immediate feedback from observer, love having visitors in my classroom!
- I came to teaching as a Fine Arts major
- *I'm hard enough on myself and understand what is required. I make adjustments constantly. I usually don't need some person to see a dog and pony show for 30 minutes and let that tell others if I'm a bad teacher or not.*
- so that the administration knows what is going on in the classroom
- observation
- *Need someone who knows my field*
- You can note what worked..What did not work..adjust..
- I get more usable info from these sessions
- Traditionally used
- *Peer evaluation would allow someone familiar in my area to provide feedback.*
- This gives a more rounded view
- *sometimes there are efforts unseen in the observation. Evaluators should be privy to the time and effort that goes into your planning*
- these areas show classroom management, relationship with students, quality of work being produced - shows teachers ability in this subject area
- Important to be self reflective and to learn from others
- Most useful for me to imprve my teaching

- *I want someone who knows what great art instruction looks like to tell me what I can change or add to enhance instruction for my students. I want them to see how we educate beyond the classroom and be provided with other options that would benefit the students and me*
- they can go more in depth and give me feedback from other educators.
- *Admin has no idea how arts are/why taught*
- it makes sense

**Q26: Are you aware of national assessment standards for art educators?**

- how are these applicable/enforced

**Q27: By what standards do you feel you are held accountable in your teaching practice?** (See Appendix C)

**Identified Categories (20) Identified Themes (6)**

- **Classroom:** Classroom Management/Babysitting, Differentiation, Student Engagement
- **Art Curriculum:** 21<sup>st</sup> Century Curriculum/Cultural Relevancy, Student Learning Objectives, Lesson Plan Organization
- **Teaching Practices:** Teaching Artistic Processes & Theories, Teaching Critical Thinking, Instructional Practices/Paperwork
- **Student Learning:** Output of Students (Art Product), Student Growth (Standard #7) & Grading, Production Techniques
- **Standards:** District/Local Standards, State Standards, National Standards/ SOLs
- **Professional Growth:** Professional Growth/ Teacher Art Knowledge, School/Faculty Recognition, Self-Imposed Standardd

**Q27: Selected responses:**

- *A lot of pressure to do lesson plans a set way that feels a bit like putting a square peg in a round hole.*
- Standard VII: Visual Arts Educators Conduct Meaningful and Appropriate Assessments of Student Learning
- None - personal morals and work ethic.... I'm not sure other than work produced, ap scores and college student placement anyone would have a clue
- My own desire to teach students/prepare for higher education
- Smart goals and lots of data
- *no fights in the classroom*
- VA SOL's - although these are often ignored by administrators
- higher order/ critical thinking
- up until now, none
- providing measureable evaluation criteria
- Develop creativity and imagination
- Outside of the classroom professional development and professional presentations.

**Q28: Are you aware and informed of professional development opportunities?**

- Many professional development opportunities presented by the school have little to do with the arts; otherwise I get random notices from colleges and the College Board, but I have never attended any of these.
- yes, but rarely funded
- I have to research and look for them.
- not as pertain to my area; I find these opportunities through NAEA
- *Most here are for core teachers; I have to seek out art*
- self sought
- *I have to find or create on my own art related professional development and then my administration does not support me pursuing that. I have to pay my own way and take my own personal leave to do professional development.*
- We are fortunate to have them offered in our district by discipline several times a year
- But they normally do not apply to anything other than core classes

**Q29: Are professional development opportunities made available to you?**

- again, we often pay for them out of pocket
- we are not given \$\$ to attend most opportunities
- yes but you have to pay for them. I taught at a VAEA conference and they only paid \$100 dollars

- Only when it is division wide and relates to core subjects or assessments
- its hard to get approved

- Small county. We have to develop our own and beg for time. VAEA conference attendance is unfunded.

## Section 4: WHAT NEXT?

**Q30: Do you feel your assessments accurately reflect your teaching practices? In other words, do your values/standards mirror the values/standards you are being assessed upon?** (See Appendix C)

**Q31: Please explain your reasons for your previous response.**

- They focus too much on the standards.
- the school expects us to provide students with a college level work and thats what I aim to do
- Not sure everyone understands art, and assessment feedback poor
- I feel that I am constantly evaluating myself. I am always looking for new and innovative ideas to teach my students.
- often doesn't address holistic teaching practices
- I do a lot more than what an AP observes in 20 minutes.
- I feel that the criteria I am assessed on accurately reflect what should be done/seen in a classroom Basically my students are doing art stuff.. My personal goals for them exceed the admins
- The model used only provides a snapshot.
- Disruptive students that have no interest in the class can cause a bad assessment.
- I feel the standards/values are a necessary part of teaching
- I do feel that I am often left to do as I wish for the most part in my class.
- I am working very hard to make sure my standards, projects and rubrics align to an SOL and that students are being accurately assessed on gradable standards/skills
- I had a very difficult department head recently who made the evaluation less than accurately.
- This is not a regular comprehensive school and one can not be assessed based on that belief
- I rarely get observed and administration concerned about me babysitting more than teaching
- not as easy to 'measure' with "data"
- observers usually list strengths and weaknesses that i am already aware of
- Can't explain
- Some of the standards determined for SOL testing don't fit in the art room.
- it is hard to assess learning from 1 day of observation
- I believe our administration wants us to become better teachers
- not assessed by an "arts" person
- Most assist principals don't know art
- It is only a glimpse of what I do from a perspective of someone who does not teach my subject
- It may be difficult to ascertain what is being accomplish in a short visit
- I don't know that they are aware of my values and standards.
- There are not areas in my assessment that relate to my own content area or address the relevancy or impact of my teaching pedagogy
- i have never been formally evaluated by a person with an art ed background
- The assessments may reflect my values as a teacher but do not look at my values as an art educator - art curriculum
- Very formal and objective
- Sometimes all student growth is not seen in evaluation.
- I believe they do, I just don't think the person observing knows what the connection is
- A checklist is used as an assessment device.
- Assess seems geared for science, math etc
- Yes but there is simply no way that, with limited observations, that anyone can see what I do on a daily basis
- The admin may step into my room 1-2 times a year, stay for 5 minutes and then leave

**Q32: Do you feel your assessments are useful for administration?** (See Appendix C)

**Q33: Please explain your reasons for your previous response.**

- They let the admin know if teachers are meeting basic professional qualities.
- We do not get assessed by the administration often
- I am kind of in "my own little world" in the art room, so it reminds the administration what is going on, and that it is valuable.
- *I have so rarely been openly assessed*
- I hope so...these assessments give the administration tangible evidence of what type of teachers are employed.
- generally shows which teachers are competent
- It's mandated by the higher ups - it doesn't produce better outcomes for students - at least that I can see.
- Schools use data to identify strengths and weaknesses
- Makes them happy they don't have to worry about what is happening in my class
- There has never been any follow up assessment.
- *They are measuring a rather low bar of general teaching. They are not measuring what it means to be a good art teacher. That being said, my administration is always very happy with me.*
- *Lesson plans should not always be followed to the letter, there must be room for spontaneity and innovation as the conditions reflect.*
- I think the assessments should be more critical, and less political
- Administration does need to learn more about what is taught in our classroom
- For the most part they are concerned about the tested SOL classes and not untested SOL classes.
- I don't think they look at them, they are too busy looking at data for SOL scores
- In a large building the leadership must rely upon others to inform them about staff performance.
- I would think they could look at them collectively and gather information
- it is always done at last minute in June often without any observation
- not important to them - not SOL
- admin often unaware of how exciting learning practices can be in the arts
- *They can see the results of my efforts*
- Administration at the school tends to leave us alone since we are not an SOL testing class.
- they are required
- our administration wants us to become better teachers
- do not know how they are used
- They don't care to use it, only the core teachers really count
- I believe the assesment of smart goals do not work so well for the teaching of creativity..Teaching to a test destroys creativity.
- They never go anywhere
- The art curriculum/teacher performance has to fit the same mold as other subject areas
- I don't know that they are aware of my assessments.
- Only for general data relevant to statistical analysis of general idea hint and student learning
- *I feel like they are just getting it done*
- they show efforts in raising standards (focusing on students who are at risk of failing through after school tutoring, contacting parents)
- They may be burdened by the process
- Do you mean the assessments I give to students or Both may sometimes be useful to the administration to better understand student achievement
- I think that just as many people say "I can't draw", many administrators just assume they do not understand what art education is
- The administrators can offer feedback/advice/knowledge based on the assessment.
- *It is important for the admin. to know what we do and why*
- How can they know what is going on if they are not there for a whole class at least 2-3 times a semester?

**Q34: Do you feel your assessments are useful to your own professional development?**

- No feedback, pro or con
- When the debriefing meeting is conducted with the aim to develop and share best practices it can be very beneficial
- rarely offer anything i can carry over into my teaching
- Not really - I've relied more on the feedback I've received in graduate courses and from

the feedback I get when I do professional

presentations at conferences

**Q35: How satisfied are you with your job?**

- administration works against you
- I teach in a great school with a strong administration - what I find here with the

arts is no different than anywhere else I have taught.

- Love that my district finally embraced game design as an arts course.

**Q36: Please give three reasons in order of importance (one being the most important reason) why you ARE satisfied with your job. (See Appendix C)**

**Identified categories (11)** Working with students is rewarding, I get to teach what I love, I have a great work environment/Facilities, with wonderful community/Peers, I am supported by the department and, I have freedom in curriculum, I am good at teaching art, and I enjoys being challenged, I am happy to have a job/ Security where, I am respected with, Summers off, Uncategorized

**Q36: Selected Responses**

- my school is very well run and i love the climate of the building
- Built a strong program that has gained respect and importance in the school
- No matter the level of student they are all encouraged to learn & they do
- Much freedom in curriculum, projects, classes offered
- I am gainfully employed in a less than perfect economy
- seeing lives changed
- I am highly respected by my administration and my curriculum specialist.
- *my students are terrific. it helps to love the "people you work with"*
- Teach students to think. which sols do not
- *I get to help the next generations to become thinking, productive members of society*
- I have autonomy and am trusted to do what I do
- I'm listened to - when I ask for a schedule, a program, equipment, they take me seriously
- I work with other art teachers who are passionate
- present administration values what we do as a staff
- For the most part I am supported in my teaching even if my admin doesn't know what I really do
- freedom with interpretation of curriculum
- *Change lives of students not measurable on a test*

**Q37: Please give three reasons in order of importance (one being the most important reason) why you are NOT satisfied with your job.**

**Categories identified (26)** Poor pay/Salary, Too much paperwork, Too many accommodations, Intense workload, Budget cuts, Art is not valued in the school, Not respected, Trivial extra work, Unrealistic expectations, Assessment/Data collection of student growth, Curriculum is too rigid, Faculty gossip, Feels isolated, Standardized testing, Too many students, Unhelpful administration, Focus on STEM not STEAM, Incompetent colleagues, Policy/Red tape, Poor facilities, Long commute, Job stability in question, Little/no chance for career advancement, Little/no parental involvement, Outdated technology, Scheduling issues, Uncategorized

**Q38: Please tell me how you feel about your assessments.**

- I am my toughest critic. Self-reflection would be preferred after teaching for 8 years.
- so far so good
- They seem fine--not too daunting of a task, fairly helpful, maybe a little too much paperwork involved. I neither love nor hate them.
- Which there was more dialogue
- Again, I can only refer to the past year's assessments but I always received very complimentary comments and evaluations.
- formality
- they usually go well
- I feel that they are useful and as i become more experienced they will be a greater asset my my further deveopment

- I feel like they are an accurate representation of my classroom
- There are a farce...
- They are cumbersome and provide little concrete information to help me improve instruction.
- indifferent, they are useless but reflect well on me
- They always seem to be out to nit pick me, for instance, I forgot to change the date on the lesson plan for the last assessment, and I know that I will be penalized for that. I had 3 other lesson plans for that day which had the correct date, however, by luck of the draw, I had a "got ya" moment.
- There are a lot of people that give you feedback but many people are afraid to give helpful critical feedback
- Satisfied generally
- Too much weight is placed on the written task. Ex. lesson plans and not on what activities or project in class. Students are not held accountable for their short coming when it comes to school as a whole.
- I have been independently working on re-evaluating how i assess for years and I am really proud of my rubrics and assessments aligning with SOLS
- When done professionally and honestly they are a great opportunity for professional growth.
- ok
- up till this year, they have been irrelevant. now not sure
- it is nothing but inadequate micro-managing
- assessments are a breeze, i never stress over them, but dont think they should be used exclusively as basis for merit pay
- Observations are ok, but paperwork to justify what I am doing is annoying.
- They are fine for what we do.
- I think they are more relevant than they ever have been
- important
- they are fine
- I don't think I'm given credit for what it is I truly do
- Love to assess with journalins
- I think the standard assessment model does not give teachers the feedback we are expected to give our students regularly
- Honest responses
- Administration is pulled in many directions and I feel they do them because they have to, not to provide an authentic evaluation.
- I don't like the new va doe assessment standards I think they put too much weight on things we as teachers can not controls and do not include peer reviews for teachers in the same content area. It relies on assessors with no content are knowledge.
- They are just something to do. I know I do my job as best as I can. I dont think anyone in my school cares either way as long as my corner of the school stays quiet. Its just paperwork.
- Too formal... Not enough encouragement in between evals
- They are fair in general.
- They are time consuming and really just paperwork
- I feel positive about them. I have never had a negative assessment, but am given positive feedback that is useful and relevant to me and my class/subject.
- Meaningless and unhelpful. Admin doesn't see that even a 33+ teacher can get better.
- They are inadequate

**Q39: What suggestions can you make regarding other areas of concern that I should ask about?**

*\*What are some of the factors that could affect your assessment in a negative way.*

- The questions could be more open-ended; not all questions and/or answers applied, making it difficult to answer.
- What specifically do I agree with/think are stupid in my assessment?
- Why can't student assessments be a part of our evals?
- Classroom Management
- The assessments that are new this year come down from Richmond from politicians. Those that dictate should spend some time in front of the classroom to understand what they are doing.
- Guidance counselors need to learn about all subjects and visit classrooms more often.
- In my schoolsystem students should start being held back if they can not do the work.
- I have found the greatest difficulty comes when the evaluator does not understand content or when personal differences cloud a fair evaluation..
- should be a stronger community of art teachers perhaps art teachers within the school should do peer assessments of eachother and converse
- what is justification for freezing teachers' salary but increasing new teacher base pay

- Less paperwork
- Considering that the new assessments are state mandated-all I can hope for is someone who understands what I do
- Assist principals need to be trained in art
- Teaching to a test
- Make them more frequent and formative BEFORE a summative assessment
- I would liked to have seen more time to create an assessment that would be authentic and beneficial to our students. Make sure it is worth while before it would be connected to teacher evaluations.
- Whether or not students choose to take the class and how that impacts a teacher's relationship with the strident and motivation in their own learning. How many IEP students are in the classes and with what accommodations and if there are assistants to help those students. And class sizes
- *Richmond Public Schools need a separate VISUAL ARTS Instructional Specialist. Someone who has been educated, trained and has experience in art education. Not music. Not PE. Not Theater. VISUAL ART.*
- Smaller class sizes
- No suggestions
- Why don't they ask me WHY I'm doing a unit, what a project is leading to and how I'm evaluating it, where it all fits in the bit picture of the student's art education
- Central office doesn't give school admin time to assess.
- How can we prove our worth, without having testing numbers

## Section 5: DEMOGRAPHICS

**Q40: Which category below includes your age?** (See Appendix C)

**Q41: What is your gender?** (See Appendix C)

**Q42: What is your ethnicity?** (See Appendix C)

- yellowish-peach
- White and African American
- Mixed Asian and White

**Q43: What is your educational background?** (Check all that apply)

- almost completed gifted endorsement
- 2 BFAs and starting MAE this summer
- masters plus 40hrs
- MFA- painting plus 30+ hours, associates in "integrating Technology"
- Masters in art education
- BFA BSed MFA
- Also certified distance learn instructor.

**Q44: How long have you been teaching art on the secondary level?**

- 36 years

**Q45: Do you have any other art teaching experiences?** (Check all that apply)

- Artist in Residence to Schools
- gifted summer camp, alternative night school for dicipline-challenged kids
- Pre-School
- Teaching in a juvenile prison
- 3 years
- Summer school
- I regularly present at VAEA and sometimes NAEA
- Preschool art.

**Q46: What type of school do you currently teach in?**

- red neck
- alternative
- magnet/Governor's School

**Q47: What is your annual salary?**

- Part time
- just hit 40k after 10 years teaching!

## Appendix E: Definitions, terms and abbreviations

**Formative Assessment**, or, *diagnostic testing*, is a scope of formal and informal assessment techniques utilized by assessors during the evaluation period in order to modify teaching and learning activities to improve educator classroom performance (Crooks, T. 2001). Formative assessment routinely includes qualitative feedback (as opposed to scores) for the teacher that hones in on the details of content and performance.

**Summative Assessment** is routinely used to refer to assessment of educational faculty by the administration or respective supervisor. As an evaluation tool, summative assessments are uniformly implemented for all teachers in order to objectively measure all faculty members on the same criteria to assess the level and quality of their performance. Summative assessments are used to meet the district or school's requirements for teacher accountability and seeks to implement development recommendations for lower quality performance while providing grounds for termination if need be. The summative assessment typically takes the shape of a form, and consists of checklists and occasionally goal setting. Areas evaluated include instruction, classroom climate, preparation and planning, and professionalism (Glickman, C.D., Gordon, S.P., & Ross-Gordon, J.M., 2009).

**Authentic Assessment** can be defined as the measurement of "intellectual accomplishments that are worthwhile, significant, and meaningful," (Wehlage, Newmann, & Secada, 1996, p. 23) as compared to multiple-choice standardized tests (Bergsen, T, 2004). Authentic assessment can be created by the teacher, or in collaboration with the student by empowering the student voice. When connecting authentic assessment to student achievement and learning, an educator utilizes criteria related to "construction of knowledge, disciplined inquiry, and the value of achievement beyond the school (Scheurman, G. 1998)".

**Elementary and Secondary Education Act (ESEA)** First enacted in 1965 and most recently reauthorized in 2001 as the No Child Left Behind Act, the ESEA is the primary federal law that impacts K-12 public education. The Act emphasizes systematic, comprehensive educational reform through improving academic accountability, as well as curriculum, resources, and teacher quality ("Teacher Evaluation Playbook," n.d.).

**Evaluation** is a systematic determination of a subject's significance, merit and worth that uses criteria informed by a set of standards. Considered an appraisal or judgment based opinion, evaluation assists an administration in assessing decision-making and helps determine the degree of achievement or value an educator demonstrates. The goal of evaluation is to enable reflection and assist in the identification of future change (Rossi, P.H.; Lipsey, M.W., & Freeman, H.E., 2004).

**Educational evaluation** is the process of characterizing and appraising some aspect/s of an educational process. Schools require evaluation data to demonstrate effectiveness to stakeholders and funders, and to provide a measure of performance for policy purposes. Educational evaluation is also a professional development activity that individual teachers must undertake in order to continuously review and improve the learning they are endeavoring to facilitate (Gullickson, A. R., 1988).



### The Personnel Evaluation Standards

- The propriety standards require that evaluations be conducted legally, ethically, and with due regard for the welfare of evaluatees and clients involved in.
- The utility standards are intended to guide evaluations so that they will be informative, timely, and influential.
- The feasibility standards call for evaluation systems that are as easy to implement as possible, efficient in their use of time and resources, adequately funded, and viable from a number of other standpoints.
- The accuracy standards require that the obtained information be technically accurate and that conclusions be linked logically to the data (Gullickson, A.R. 1988)

**Non-Tested Grades and Subjects** Grades and subjects that are not required to be assessed under ESEA. Usually, these grades and subjects are not the subjects of math and reading in grades 3–10 and includes subjects like fine arts, social studies, physical education, and more. Non-tested grades and subjects generally cover the majority of teachers and subjects (“Teacher Evaluation Playbook,” n.d.).

**Pre-Test:** Assessment administered at the beginning of a school year or the end of the prior school year which is part of the same system as a post test (“Teacher Evaluation Playbook,” n.d.).

**Post-Test:** Assessment administered at the end of a school year which is part of the same system as a post test (“Teacher Evaluation Playbook,” n.d.).

**Race to the Top:** A \$4.35 billion United States Department of Education competition created to spur innovation and reforms in state and local district K-12 education (“Teacher Evaluation Playbook,” n.d.).

**SMART Goals:** “SMART” stands for Specific, Measurable, Achievable, Results Orientated, & Relevant and Time-bound, and is a useful reminder of how to write a top quality goal.

*Specific* – Expected outcome are stated as simply, concisely and explicitly as possible. This answers questions such as: how much, for whom, for what?

*Measurable* – Has an outcome that can be assessed and/or measured in some way.

*Attainable* – Has an outcome that is realistic given the current situation, resources and time available. Goal achievement may be more of a “stretch” if the outcome is tough or there is a weak starting position.

*Results Orientated & Relevant* – Helps maintain focus on the mission or the “bigger picture.”

*Time-bound* – Includes realistic timeframes. Sometimes timeframes are imposed. When that is the case, carefully consider what is attainable within the imposed timeframe (Kansas Department of Education, 2013; Meyer, 2003).

**Student Achievement:** For non-tested grades and subjects: alternative measures of student learning and performance such as student scores on pre-tests and end-of-course tests; student performance on English language proficiency assessments; and other measures of student achievement that are rigorous and comparable across classrooms. For tested grades and subjects: (1) a student's score on the State's assessments under the ESEA; and, as appropriate, (2) other measures of student learning, such as those described in paragraph (b) of this definition, provided they are rigorous and comparable across classrooms (“Teacher Evaluation Playbook,” n.d.).

**Student Growth:** Increases in student achievement over a period of time. Growth may be measured by a variety of approaches, but under Race to the Top regulations any approach used must be statistically rigorous and based on student achievement (as defined above) data, and may also include other measures of student learning in order to increase the construct validity and generalizability of the information (“Teacher Evaluation Playbook,” n.d.).

**Student Growth Percentiles (SGP)** expresses how much progress a student has made relative to the progress of students whose achievement was similar on previous assessments. A SGP complements a student’s SOL scaled score and gives his or her teacher, parents and principal a more complete picture of achievement and progress. A high SGP is an indicator of effective instruction, regardless of a student’s scaled score (“Student Growth Percentiles,” n.d.).

**Standards of Learning (SOL)** describe the commonwealth's expectations for student learning and achievement in grades K-12 in English, mathematics, science, history/social science, technology, the fine arts, foreign language, health and physical education, and driver education (“Testing and Standards of Learning,” n.d.).

**Student Learning Objective (SLO)** are data-based targets of student growth that: (1) teachers set at the start of the semester or school year and (2) strive to achieve by the end of the semester or school year. Principals approve these targets after teachers thoroughly review available student baseline data in consultation with colleagues and program support staff (“Teacher Evaluation Playbook,” n.d.).

**NAEA:** The National Art Education Association

**VAEA:** The Virginia Art Education Association

**ACPS:** Alexander County Public School

**NCATE:** National Council for the Accreditation of Teacher Education

**NASAD:** National Association of Schools of Art and Design

**SLG:** Student Learning Growth

**SGP:** Student Growth Percentiles

**SLO:** Student Learning Objectives

**NTSG:** Non-Tested Subjects and Grades

**SMART Goals:** Specific, Measurable, Attainable, Relevant, Time-Bound

**PEP:** Performance Evaluation Program

**DOE:** Department of Education

**AP:** Assistant Principal

**NBCT:** National Board Certified Teacher

## Appendix F: Sample Evaluation Forms

The forms gathered on this page illustrate a handful of formats used for teacher evaluation. If your district plans to revise its evaluation forms, these samples might serve as a reference collection. The forms were gathered from hundreds found on school district Web sites and in other sources (Hopkins, 2013).

### [General Education Evaluation Domains and Indicators](#) *(archived copy)*

#### [General Education Performance Standards: Domains And Indicators With](#)

[Measurement Statements](#) *(archived copy)* Many districts/states build their teacher evaluation forms based on documents that establish their detailed missions or their documented "domains of teaching." Such is the case with the two forms above from the Tennessee Department of Education. The General Domains document lists six domains (Planning, Teaching Strategies, Assessment and Evaluation, Learning Environment, Professional Growth, and Communication) and two or three indicators for each. The second form presents something of a checklist that spells out specific indicators of a teacher's success in each domain.

[Oxnard School District Evaluation Rubrics for Permanent Teachers](#) Rubrics are popular with teachers for evaluating student performance on projects, so why not adapt the format to the evaluation of teachers? This form rates teachers at four levels (Inconsistent Practice, Developing Practice, Maturing Practice, and Exemplary Practice) on a wide variety of elements under five performance standards: Engaging and Supporting All Students in Learning, Creating and Maintaining Effective Environments for Student Learning, Understanding and Organizing Subject Matter for Student Learning, Planning Instruction and Designing Learning Experiences for All Students, and Assessing Student Learning. This rubric is based on Oxnard's Performance Responsibilities for Classroom Teachers as Prescribed by Board Policy.

[Instructional I to Instructional II Assessment Form](#) This form from Pennsylvania's Department of Education is used for evaluating experienced teachers. It presents four categories of achievement (Planning/Preparation, Classroom Environment, Instructional Delivery, and Professionalism).

[Self-Assessment Checklist](#) This resource from Scholastic is intended to be a self-assessment checklist, but it could easily serve as the basis for a teacher evaluation form. It presents measurable target behaviors in the areas of Classroom Environment, Routines and Procedures, Parent-Teacher Relationship, Planning for a Substitute Teacher, Reaching All Students, Assessment, Teaching Kids to Care, Teacher Collaboration, and Professional Development.

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## Appendix G: Educational assessment organizations, programs, and resources

The literature reveals that there are a variety of organizations, programs, and resources focusing on teacher assessment, pre-service teacher preparation, and teacher support today. Listed as follows:

1. The National Council for Accreditation of Teacher Education (NCATE) the organization that accredits teacher preparation units in most disciplines. (Shuler, 1996, p. 15).
2. The Interstate Teacher Assessment and Support Consortium (INTASC) which seeks to pool the resources of participating states to develop high-quality systems for the induction and assessment of beginning teachers (Shuler, 1996, p. 15).
3. The Educational Testing Service (ETS), which is the world's largest private nonprofit educational testing and assessment organization. (Shuler, 1996, p. 15).
4. The American Association of Colleges for Teacher Education (AACTE), a nonprofit national alliance of education programs dedicated to professional development of Pre-K-12 teachers and school leaders. (Peterson, 1996, p. 22).
5. The National Board of Professional Teaching Standards (NBPTS), formed in 1987 to identify highly accomplished teachers (Peterson, 1996, p. 22).
6. The Hope Street Group, founded in 2003 by young entrepreneurs from a wide range of industries, Hope Street Group is a national, nonpartisan 501(c3) that is mobilizing the tremendous untapped ability outside of government—creative business minds, nonprofit heads, and experienced practitioners in key fields—help our leaders tackle the economic challenges our nation faces. We consider ourselves a coalition of the reasonable, welcoming members of all political stripes, and we are dedicated to finding and driving smart solutions to ensure America's future prosperity.
- *See the Teacher Evaluation Playbook for a list of comprehensive resources.*  
<http://playbook.hopestreetworkgroup.org/learn-about-evaluations>
7. The New Teacher Project (TNTP), formed in 1997 with the aim of giving poor and minority students equal access to effective teachers.
8. The Measures of Effective Teaching Project (MET), formed in 2009, is a research partnership between 3,000 teacher volunteers and dozens of independent research teams. The project's goal was to build and test measures of effective teaching to find out how evaluation methods could best be used to tell teachers more about the skills that make them most effective and to help districts identify and develop great teaching.

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